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# CONTENTS OF VOLUME III, 1887.

Nos. 1 and 2. JANUARY—JUNE.

	PAGE.
I.—PASITELES AND ARKESILAOS; THE VENUS GENETRIX AND THE VENUS OF THE ESQUILINE (plate 1), . . . by CHARLES WALDSTEIN,	1
II.—FORGERIES OF BABYLONIAN AND ASSYRIAN ANTIQUITIES (plate II; figs. 1-11), . . . . . by J. MÉNANT,	14
III.—THE STATUE OF ASKLEPIOS AT EPIDAUROS, by HAROLD N. FOWLER,	32
IV.—AN ATTIC DECREE; THE SANCTUARY OF KODROS (plate III-IV), by J. R. WHEELER,	38
V.—NOTES ON ORIENTAL ANTIQUITIES. IV. THE RISING SUN ON BABYLONIAN CYLINDERS (plate V-VI), . . . by WM. HAYES WARD,	50
VI.—A PROTO-IONIC CAPITAL, AND BIRD-WORSHIP, REPRESENTED ON AN ORIENTAL SEAL (plate VII-1, 2), . . . by A. L. FROTHINGHAM, JR.,	57
VII.—UNPUBLISHED OR IMPERFECTLY PUBLISHED HITTITE MONUMENTS. II. SCULPTURES NEAR SINDJIRLI (plates VII-3 and 4, VIII, IX, X, XI, XII; fig. 12), by WM. HAYES WARD and A. L. FROTHINGHAM, JR.,	62
VIII.—THE MOUND-BUILDERS OF MANITOBA, . . . by A. McCHARLES,	70
IX.—REVIEW OF GREEK AND ROMAN NUMISMATICS. II. RECENTLY PUBLISHED BOOKS, . . . . . by ERNEST BABELON,	75
CORRESPONDENCE:	
<i>The French Expedition to Susiana</i> (plate XIII-XIV), by J. D. MÉNANT,	87
<i>The Antiquities of Tripoli</i> , . . . . . by ALFRED EMERSON,	93
<i>The Antiquities of Olympia</i> , . . . . . by ALFRED EMERSON,	95
<i>The Sarcophagi discovered at Sidon</i> , . . . . . by W. K. EDDY,	97
REVIEWS AND NOTICES OF BOOKS:	
W. M. FLINDERS PETRIE, <i>Naukratis, Part I</i> : . . . by J. H. WRIGHT,	102
F. VON REBER, <i>History of Medieval Art</i> : by A. L. FROTHINGHAM, JR.,	110
L. FENGER, <i>Dorische Polychromie</i> : . . . . by GUSTAV HIRSCHFELD,	119
E. MÜNTZ, <i>La Renaissance en Italie et en France à l'époque de Charles VIII</i> : by A. L. FROTHINGHAM, JR.,	124
C. R. CONDER, <i>Syrian Stone-Lore</i> : . . . . by FRANCIS BROWN,	127
G. B. DE ROSSI, <i>De Origine Historia Indicibus Scrinii et Bibliothecae Sedis Apostolicae Commentatio</i> : . . . by A. L. FROTHINGHAM, JR.,	130
E. MÜNTZ, <i>La Bibliothèque du Vatican au XVI<sup>e</sup> siècle</i> : . . . . IDEM,	133
G. B. DE ROSSI, <i>La Basilica de S. Stefano Rotondo, il monasterio di S. Erasmo, e la Casa dei Valerii sul Celio</i> : . . . by A. L. FROTHINGHAM, JR.,	134
ARCHÆOLOGICAL NEWS:	
AFRICA (Egypt, Algeria, Tunisia, Malta); ASIA (Java, Hindustan, Turkestan, Persia, Caucasus, Palestine, Phœnicia, Syria, Asia Minor, Kypros); EUROPE (Greece, Italy, Spain, France, Switzerland, Belgium, Germany, Austria-Hungary, Sweden, Turkey, Great Britain and Ireland); AMERICA (United States, Mexico, Pacific Ocean); . . . by A. L. FROTHINGHAM, JR.,	136
SUMMARIES OF PERIODICALS:	
<i>Archäologisch-epigraphische Mittheilungen aus Oesterreich-ungarn</i> — <i>Bulletin de Correspondance Hellénique</i> — <i>Ἐφημερίς Ἀρχαιολογική</i> — <i>Gazette Archéologique</i> — <i>Gazette des Beaux-Arts</i> — <i>Jahrbuch des deut. archäol. Instituts</i> — <i>Journal of Hellenic Studies</i> — <i>Mittheilungen des deut. archäol. Instituts, Athen. Abth.</i> — <i>Repertorium für Kunstwissenschaft</i> — <i>Revue Archéologique</i> , . . . . .	205

## Nos. 3 and 4. JULY—DECEMBER.

	PAGE.
I.—THE PORTRAITURE OF ALEXANDER THE GREAT: A TERRACOTTA HEAD IN MUNICH (II) (plates xv, xvi), by ALFRED EMERSON,	243
II.—PAINTED SEPULCHRAL STELAE FROM ALEXANDRIA (plate xvii), by AUGUSTUS C. MERRIAM,	261
III.—THE BOSTON CUBIT, . . . . . by H. G. WOOD,	269
IV.—EGYPTIAN ORIGIN OF THE IONIC CAPITAL AND OF THE ANTHEMION (plates xviii-xxix; figs. 13-16), . . . by W. H. GOODYEAR,	271
V.—GREEK INSCRIPTIONS PUBLISHED IN 1886-87, by A. C. MERRIAM,	303
VI.—A SILVER PATERA FROM KOURION (plate xxx), by ALLAN MARQUAND,	322
VII.—NOTES ON ORIENTAL ANTIQUITIES. IV. AN EYE OF NABU. V. A BABYLONIAN BRONZE PENDANT. VI. THE STONE TABLET OF ABU-HABBA (figs. 17, 18), . . . . . by WM. HAYES WARD,	338
VIII.—ANTIQUITIES OF SOUTHERN PHRYGIA AND THE BORDER-LANDS (I), by W. M. RAMSAY,	344
IX.—MITTHEILUNGEN AUS ITALIENISCHEN MUSEEN (Tafel xxxi, xxxii), by THEODOR SCHREIBER,	369
X.—THE OLD-FORT EARTHWORKS OF GREENUP COUNTY, KENTUCKY (plate xxxiii), . . . . . by T. H. LEWIS,	375
NOTES:	
I. ASSYRO-BABYLONIAN FORGERY. II. THE SUN-GOD ON BABYLONIAN CYLINDERS, . . . . . by WM. HAYES WARD,	383
CORRESPONDENCE:	
Letter from Roma, Italia, . . . . . by A. L. FROTHINGHAM, Jr.,	387
REVIEWS AND NOTICES OF BOOKS:	
HENRY DE GEYMÜLLER, <i>Les Du Cerceau, leur Vie et leur Œuvre</i> : by RUSSELL STURGIS,	393
ÉMILE MOLINIER, <i>Les Bronzes de la Renaissance. Les Plaquettes</i> : by A. L. FROTHINGHAM, Jr.,	397
N. KONDAKOFF, <i>Histoire de l'Art Byzantin</i> : by A. L. FROTHINGHAM, Jr.,	399
AMIAUD et MÉCHINEAU, <i>Tableau comparé des écritures Babylonienne et Assyrienne archaïques et modernes</i> : . . . . by IRA M. PRICE,	403
J. N. STRASSMAIER, S. J., <i>Babylonische Texte. Inschriften von Nabonidus, König von Babylon</i> : . . . . . by IRA M. PRICE,	406
ARCHÆOLOGICAL NEWS:	
AFRICA (Egypt, Algeria, Tunisia); ASIA (Ceylon, Hindustan, Palestine, Phenicia, Mesopotamia, Asia Minor, Kypros); EUROPE (Greece, Italy, Spain, Portugal, France, Switzerland, Belgium, Holland, Germany, Austria-Hungary, Scandinavia, Great Britain); AMERICA (United States); by A. L. FROTHINGHAM, Jr.,	408
SUMMARIES OF PERIODICALS:	
<i>Atti d. Società di archeologia e belle arti per la prov. di Torino—Bullettino di Archeologia Cristiana—Bullettino d. imp. Istituto archeologico germanico. Sez. Romana—Εφημερίς Ἀρχαιολογική—Gazette Archéologique—Jahrbuch d. k. deut. archäol. Instituts—Mittheilungen d. k. deut. archäol. Instituts. Athenische Abth.—Revue Archéologique,</i> . . . . .	507

# ALPHABETICAL TABLE.

	PAGE
ARCHÆOLOGICAL NEWS, . . . . .	136, 408
Algeria, 148, 418—Asia Minor, 160, 435—Austria-Hungary, 199, 496—	
Belgium, 198, 494—Caucasus, 154—Ceylon, 420—Egypt, 137, 409—Eng-	
land, 201, 498—France, 194, 484—Germany, 199, 494—Greece, 166, 437—	
Hindustan, 151, 421—Holland, 494—Ireland, 203—Italy, 179, 459—Java,	
150—Kypros, 163, 437—Malta, 149—Mesopotamia, 432—Mexico, 204—	
Pacific Ocean, 204—Palestine, 155, 427—Persia, 154—Phœnicia, 156, 431	
—Portugal, 484—Scandinavia, 497—Spain, 193, 482—Sweden, 200—Swit-	
zerland, 198, 498—Syria, 157—Tunisia, 148, 418—Turkestan, 154—Turkey,	
200—United States, 204, 505—Wales, 505.	
BABELON (Ernest). Review of Greek and Roman Numismatics. II. Recently	
published Books, . . . . .	75
BROWN (Francis). Review of <i>Syrian Stone-Lore</i> , by C. R. CONDER, . . . . .	127
CORRESPONDENCE, . . . . .	87, 387
EDDY (W. K.). Letter from Sidon, on the tombs and Sarcophagi, . . . . .	97
EMERSON (Alfred). The Portraiture of Alexander the Great: a terracotta	
head in Munich (II), . . . . .	243
——. Letter from Tripoli, on its antiquities, . . . . .	93
——. Letter from Olympia, on its antiquities, . . . . .	95
FOWLER (Harold N.). The Statue of Asklepios at Epidauros, . . . . .	32
——. Summaries of Periodicals, . . . . .	205, 217, 225, 233, 515, 521, 523
FROTHINGHAM (Arthur L. Jr.). A proto-Ionic Capital, and Bird-worship,	
represented on an Oriental seal, . . . . .	57
——. Sculptures near Sindjirli, . . . . .	62
——. Letter from Roma, . . . . .	387
——. Review of <i>History of Medieval Art</i> , by F. VON REBER, . . . . .	110
——. Review of <i>La Renaissance en Italie et en France</i> , by EUGÈNE MÜNTZ, . . . . .	124
——. Notice of <i>De Origine Historia Indicibus Scrinii et Bibliothecae Sedis Apos-</i>	
<i>tolicae Commentatio</i> , by G. B. DE ROSSI, . . . . .	130
——. Notice of <i>La Bibliothèque du Vatican au XVI<sup>e</sup> Siècle</i> , by EUGÈNE MÜNTZ, . . . . .	133
——. Notice of <i>La Basilica di S. Stefano Rotondo, il monastero di S. Erasmo,</i>	
<i>e la Casa dei Valerii sul Celio</i> , by G. B. DE ROSSI, . . . . .	134
——. Notice of <i>Les Bronzes de la Renaissance. Les Plaquettes</i> , by EMILE	
MOLINIER, . . . . .	397
——. Review of <i>Histoire de l'Art Byzantin</i> , by N. KONDAKOFF, . . . . .	399
——. Archaeological News, . . . . .	136, 408
——. Summaries of Periodicals, . . . . .	219, 507, 508, 510, 518
GOODYEAR (W. H.). Egyptian origin of the Ionic Capital and of the Anthemion, . . . . .	271
HIRSCHFELD (Gustav). Review of <i>Dorische Polychromie</i> , by L. FENGER, . . . . .	119
LEWIS (T. H.). The "Old-Fort" Earthworks of Greenup county, Kentucky, . . . . .	375
MARQUAND (Allan). A Silver Patera from Kourion, . . . . .	322
——. Summaries of Periodicals, . . . . .	222, 235, 237, 526

	PAGE.
McCHARLES (A.). The Mound-builders of Manitoba, . . . . .	70
MÉNANT (Joachim). Forgeries of Babylonian and Assyrian Antiquities, . . . . .	14
MÉNANT (J. D.). The French expedition to Susiana, . . . . .	87
MERRIAM (Augustus C.). Painted Sepulchral Stelai from Alexandria, . . . . .	261
———. Greek Inscriptions published in 1886-87, . . . . .	303
———. Summaries of Periodicals, . . . . .	229
PRICE (Ira M.). Review of <i>Tableau comparé des Écritures Babylonienne et Assyrienne archaïques et modernes</i> , by AMIAUD et MÉCHINEAU, . . . . .	403
———. Review of <i>Babylonische Texte. Inschriften von Nabonidus, König von Babylon</i> , by J. N. STRASSMAIER, S. J., . . . . .	406
RAMSAY (W. M.). Antiquities of Southern Phrygia and the border-lands (I), . . . . .	344
SCHREIBER (Theodor). Mittheilungen aus italienischen Museen, . . . . .	369
STURGIS (Russell). Review of <i>Les Du Cerceau</i> , by H. DE GEYMÜLLER, . . . . .	393
SUMMARIES OF PERIODICALS, . . . . .	205, 507
<i>Atti d. Società di archeologia e belle arti per la prov. di Torino</i> , . . . . .	507
<i>Archæol. epigraph. Mittheilungen aus Oest.-ungarn</i> , . . . . .	205
<i>Bulletin de Correspondance Hellénique</i> , . . . . .	208
<i>Bullettino di Archeologia Cristiana</i> , . . . . .	508
<i>Bullettino d. imp. Istituto arch. germ. Sez. Rom.</i> , . . . . .	510
<i>Ἐφημερίς Ἀρχαιολογική</i> , . . . . .	217, 515
<i>Gazette Archéologique</i> , . . . . .	219, 518
<i>Gazette des Beaux-Arts</i> , . . . . .	222
<i>Jahrbuch des deut. archäol. Instituts</i> , . . . . .	225, 521
<i>Journal of Hellenic Studies</i> , . . . . .	229
<i>Mittheilungen d. k. deut. archäol. Instituts. Athenische Abth.</i> , . . . . .	233, 523
<i>Repertorium für Kunstwissenschaft</i> , . . . . .	235
<i>Revue Archéologique</i> , . . . . .	237, 526
WALDSTEIN (Charles). Pasiteles and Arkesilaos; the Venus Genetrix and the Venus of the Esquiline, . . . . .	1
WARD (Wm. Hayes). Notes on Oriental Antiquities.	
iv. The Rising Sun on Babylonian Cylinders, . . . . .	50
An Eye of Nabu, . . . . .	338
v. A Babylonian bronze pendant, . . . . .	339
vi. The stone Tablet of Abu-habba, . . . . .	341
———. Unpublished or imperfectly published Hittite monuments. II. Sculptures near Sindjirli, . . . . .	62
———. Notes: I. Assyro-Babylonian Forgery, . . . . .	383
II. The Sun-god on Babylonian Cylinders, . . . . .	385
WHEELER (J. R.). An Attic Decree; the Sanctuary of Kodros, . . . . .	38
WOOD (H. G.). The Boston Cubit, . . . . .	269
WRIGHT (John Henry). Review of <i>Naukratis</i> , Part I, by W. M. FLINDERS PETRIE, . . . . .	102
———. Summaries of Periodicals, . . . . .	208

## PLATES.

	PAGES IN TEXT.
I.—1. Venus Genetrix, Louvre, Paris,	
2. Orestes and Elektra, Museum, Naples,	
3. Venus of the Esquiline, Capitoline Museum, Rome, . . . . .	8-13
II.—Forgeries of Babylonian Tablets and Statuette: Nos. 1-5, . . .	27-28
III-IV.—Facsimile of an Attic Decree of Olympiad 90. 3= 418 B. C.,	38-49
V-VI.—Babylonian cylinders representing the Rising Sun: Nos. 1-13,	50-56
VII.—Oriental Seal-cylinders: Nos. 1-3, . . . . .	57-62
Nos. 3, 4, . . . . .	67-68
VIII-XII.—Hittite Sculptures near Sindjirli, . . . . .	62-69
XIII-XIV.—Enamelled Frieze from the palace at Susa: the Archers of the Royal Guard, . . . . .	87-93
XV, XVI.—Terracotta head of Alexander the Great, in the Royal An- tiquarium at Munich, . . . . .	254-260
XVII.—Painted Sepulchral Stele from Alexandria, . . . . .	263-264
XVIII= I.—Lotus-designs on Kypriote vases.	
XIX= II.—Proto-Ionic Stele and Capitals.	
XX= III.—Rhodian Lotus-forms compared with Kypriote.	
XXI= IV.—Melian and related Lotus-motives.	
XXII= V.—Greek motives derived from the Lotus.	
XXIII= VI.—Origin of the Egyptian Palmette.	
XXIV= VII.—The Assyrian Palmette.	
XXV= VIII.—Assyrian Lotus-motives.	
XXVI= IX.—Egyptian Ionic.	
XXVII= X.—Egyptian, Mykenanian, and Kypriote Lotus-motives.	
XXVIII= XI.—Greco-Phœnician Lotus-motives.	
XXIX= XII.—Geometric Lotus-patterns on Kypriote vases: Metropoli- tan Museum, New York. . . . .	271-302
XXX.—Silver Patera from Kourion, . . . . .	322-337
XXXI.—Formstein des Turiner Museums, . . . . .	369-372
XXXII.—Relief im <i>Museo Civico</i> zu Bologna, . . . . .	372-374
XXXIII.—The Old-Fort Earthworks of Greenup county, Kentucky,	375-382

## FIGURES.

1-11.—Forgeries of Babylonian and Assyrian Antiquities, . . . . .	14-31
12.—Plan of excavations at Sindjirli, . . . . .	(14)
13.—Lotuses in Union Square, New York (p. 276), . . . . .	
14.—Egyptian Lotus: stigma and ovary (white variety) (p. 290), . . .	
15.—Stigma of blue Lotus: Lotus bud: Lotus seed (p. 291), . . .	
16.—Gorgon-head from a Rhodian Vase (p. 302), . . . . .	271-302
17, 18.—Babylonian bronze pendant, . . . . .	339-341
19.—Tombstone from Attoudda, Phrygia; found near Serai Keui, . . .	353
20.—Plan of Civita Castellana (Italy) and its neighborhood, showing the area of the ancient city of Falerii and its necropoli, . . . . .	460-467

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## PASITELES AND ARKESILAOS, THE VENUS GENETRIX AND THE VENUS OF THE ESQUILINE.

[PLATE I.]

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In the present paper it is proposed to give reasons why the two female statues figured on PL. I might be assigned respectively to the schools of Arkesilaos and Pasiteles, about the second half of the first century B. C., and to throw additional light upon these interesting schools of sculpture which mark an attempted revival of Greek art during the rise of the Roman Empire.

### I.

In giving a chronological survey of art, Pliny says,<sup>1</sup> that with the 121st Olympiad art died out and was again revived in the 156th Olympiad when a number of artists lived who, though certainly inferior to the earlier ones, were still recognized as skilful sculptors. It is thus that he begins his enumeration of the artists who marked a revival of Greek sculpture. It has been found that this somewhat broad and general statement conforms to the indications offered by our general knowledge of the development of Greek art, and corresponds to cer-

<sup>1</sup> *N. H.* xxxiv, 51, 52: (*Ol. cxxi*) *Cessavit deinde ars ac rursus Olympiade CLVI revixit, cum fuere longe quidem infra praedictos, probati tamen Antaeus, Callistratus, Polyces Athenaeus, Callixenus, Pythocles, Pytheas, Timocles.*

tain definite statements concerning this period which it has served to elucidate.

To appreciate this passage in its historical context we must review the whole history of Greek sculpture in its broadest outlines of development. The works of the Archaic period (previous to 460 B. C.) all manifest, as their most marked and noticeable feature, the struggle of the artist with the reluctant material and with the just and effective application of the instruments of his craft. Thus, while these early monuments possess a certain broad simplicity, which, when added to the sacred and remote associations of their early origin, may well have suggested, even to a traveller of the time of the Antonines, like Pausanias, something sacred and divine; still they have not the power to evoke in the spectator the illusion of life which the artist wished to evoke, and, by the obtrusion of the material and the difficulty of its manipulation, they recall too strongly the technical side of the work to produce the effects of a truly artistic creation.

In the highest period of the fifth century B. C. these difficulties are overcome. The artist has gained complete mastery over the material and the means of manipulation; and at the same time he possesses the supreme artistic tact to choose, from out of all possible subjects in nature and forms of life, those instances which are most completely in harmony with the material he uses. So that, from the technical side, on the one hand, as well as from the imaginative side and the choice of subjects, on the other hand, we are never reminded of the dualism between these two main factors in the function of artistic creation; but both are indissolubly welded together in the artistic perfection of the great statues of Pheidias.

In the second half of this great period, about 350 B. C., with Skopas and Praxiteles, though art still maintains itself at a supreme height, its general development toward sensuousness, fostered and accelerated by the course which the general social and political life takes in this direction, begins to manifest itself on the technical side by the dwelling upon the most careful elaboration of line and texture in the composition of figures, which tendency is heightened by the great rise of the art of painting in this period, and the consequent development of polychromatic sculpture. With regard to the subjects, also, we notice that, while on the one hand the great deities like Zeus, Hera and Athene, the personifications of the highest human spiritual attributes, decrease in number, deities like Apollo, Dionysos, Aphrodite recur with far greater frequency;



that in them the sensuous side is accentuated; and that new figures, such as Eros and the Bacchanalian following, are for the first time thought subjects worthy of being represented in statues. Though in Lysippos, who reflects the humanly-heroic spirit of the age of Alexander the Great, art receives a certain stamp of virility and energy, this spirit in itself contains the germs of a restless and violent sensationalism; and, from the interest in individual life which is encouraged by the personality of Alexander the Great, the keen sense for the actual study of nature which characterized Lysippos readily leads over to pronounced realism. This realism, coupled with an incipient sensuousness inherent in the art of Praxiteles, finds its pronounced and final expression in the works of the son of Praxiteles, Kephisodotos the Younger, upon one of whose works the highest praise bestowed was, that one could almost feel the flesh give way under the pressing finger. This marks the beginning of the decline of Greek art, as in the social and political history of Greece Proper the independence and national importance of Hellas have come to an end.

It is here that the broad current of Greek national life and of Greek art bifurcates: the one half flowing to the East into the empires founded by Alexander, the other mingling with the stream of Roman life in the West, whose waters it will widen and ultimately purify. The eastern current of Hellenic art ends with the great schools of Pergamon and Rhodes with their splendid, though somewhat barbaric, sensational and anatomical art; the western current, like the fountain of Arethusa, is for a time lost from sight, burrowing its way under the sea that separates the Roman and Italic life from the Greek, and, in the middle of the second century B. C., appearing, at first in a weak, yet refreshing, fountain at Rome in the period assigned by Pliny to this revival of the Greek art which to him had ended with the cessation of artistic life in Greece Proper.

It is at about this period that the Hellenization of Rome begins and the earlier indigenous life loses its freshness and vigor. The hundred years from the middle of the second century to the middle of the first century B. C. mark the period of transition from the simplicity of indigenous national life to the Hellenized Roman life which characterized the Empire. The great task is that of the unification of all the various, and often opposed, currents of nationality and civilization which met at Rome. To bind all this into unity, the indigenous civilization was not sufficiently powerful and superior. It required some alloy which should

fuse and make malleable these various elements so that they should take the form of the great ring of the Roman Empire which encompassed the whole of the civilized world of antiquity. The task of forming this renewed Roman nationality, which could be accomplished only by the introduction of the civilization of Hellas, in which art and literature were the most efficient agents, begins to be realized about the year 154 B. C. Perhaps consciously, this nationalizing process receives a definite and effective impulse through Caesar. But what marks the whole of this movement from the very beginning, and continues to characterize it through all the later phases of Roman life, is the indirectness and sophistication of its course, in contradistinction to the spontaneity and immediateness of true Hellenic culture. As with Stilo and Quintus Scaevola the language and literature of the Greeks, which was the immediate national expression of their inner life, becomes a matter of learning; and as the philosophy and mythology of the Greeks, which had been the direct expression of their highest intellectual aspirations, led in Rome to a practical State Philosophy in the Stoa and to Euhemerism, so the art of Greece, at first merely a matter of foreign importation, never entirely lost this foreign character, even after it had been introduced into the public and domestic life of Rome, and generally manifests traces of conscious study and adaptation.

Greek art is at first introduced into Rome by the Roman generals who conquered Greece, and who added to the splendor of their triumphal entry by the introduction of a train of statues and works of art, which were then deposited in the capital. Here, as in so many phases of the history of Greek civilization, Magna Graecia and Sicily played an important part. Marcellus is the first, who after the conquest of Syracuse (212 B. C.) carries off the chief works of art from that capital and deposits them in Rome. Then Q. Fulvius Flaccus follows his example after the destruction of Capua (210 B. C.); and finally Fabius Maximus, a year later, transports to Rome many works of art (notably the colossal statue of Herakles by Lysippos). Then from the wars against the successors of Alexander the Great, chiefly in the East, T. Quinctius Flaminius (197 B. C.), M. Fulvius Nobilior (187 B. C.) and L. Cornelius Scipio (185 B. C.) bring to Rome great treasures of art. But the most extensive importation of works of Greek art into Rome and the beginning of a dilettante love of collecting such works, which ever afterward marked noble Romans, begins with the actual subjugation of Greece itself, when Aemilius Paullus (167 B. C.) vanquished Perseus of Macedonia, and,

returning to Rome, celebrated a triumphal entry which occupied three days and in which 250 wagons were laden with works of art brought from Greece. We also know that the one thing he kept out of the Macedonian spoils of King Perseus was the library, and that, though himself not lettered, he appreciated Greek culture so highly that he engaged Greek teachers for his sons, who were to receive the refining influence of this culture. Of the greatest importance among these generals was Metellus Macedonicus. He not only brought works of art to Rome, but also transplanted thither Greek artists. The first mention we have of Greek artists of really historical times settling in Rome is in connection with those invited thither by Metellus for the building of the Porticus, not only sculptors but also the Greek architect Hermodoros. Brunn has pointed out that the erection of the Porticus and the consequent importation of Greek artists corresponds in time to the date assigned by Pliny to the revival of art, and that, among the artists mentioned by Pliny who marked this revival, one is mentioned as being invited by Metellus. So that it becomes highly probable that the revival referred to by Pliny really signalizes the revival of Greek art in Rome itself, owing on the one hand to the continuous importation of works of Greek art from Greece into Rome (and this custom continued and even grew with the emperors), as well as to the general growth of the assimilation of Greek culture and the special taste for art among the noble Romans; and, on the other hand, to the domestication of Greek artists in the Roman capital.

The course which this artistic activity in Rome will take is necessarily influenced by these circumstances. In the first place, it is not likely that the museum and collecting character which distinguishes the demand for art in Rome, as in the other phases of culture it produced a mosaic pattern devoid of organic unity and spontaneity, will effect an original development or modification of the past art in the new direction of the expression of national life. On the contrary, it will inevitably lead to eclecticism. In the second place, after Lysippos (the preponderance of whose works at Rome points to a predilection on the part of the Romans for his art), and after the Pergamenean and Rhodian schools, whose works began to abound in Rome, with their love for and study of anatomy, it is not likely that the minute study of nature will be less attractive to the artist and essential to his activity. In the third place, the point which the technical advancement of the sculptor's art had, as we have seen, reached with Kephisodotos the Younger and the

Pergamenians and Rhodians, marks the highest development of technical skill. It is not likely that anything can be added in this direction; but rather that an attempt at original productiveness will lead to a reaction from this sensuous hypertrophy of technical skill back to the simplicity of the earlier periods.

Accordingly, for the next hundred years artistic activity in Rome and the products of artists of Greece working for the Roman market appear to have been chiefly reproductive, and this copying craft appears to have continued and to have been fostered in Rome ever after; so that most of the marble statues constituting the collections of Europe are such copies or adaptations of celebrated Greek works called into existence by this Roman demand.

It is about the middle of the first century B. C., however, that an attempt at a comparatively more original artistic activity manifests itself in Rome. Yet, as we shall see, even this attempt at originality will be affected by the three currents of influence just enumerated, nay, will be made up out of the fusion of these three currents into a new whole. It is also interesting to note that the artists who bring about this intermediation between the capital of Italy and ancient Hellas come from that important centre of progressive development of Greek life and culture, namely, the ancient Greek settlements of the south of Italy and Sicily. These artists are Pasiteles and Arkesilaos.

Pasiteles is often, and has been (even in some manuscripts of Pliny), confounded with Praxiteles. He was born in the south of Italy, but received the right of Roman citizenship about the year 87 B. C. He is contemporary with Pompeius, who was born 106 B. C., and assassinated 48 B. C.; and also with Varro, that model of the learned connoisseur and critic of art of the Roman type, from whom most of our information concerning Pasiteles is derived. He is interesting to us, (1) as a sculptor; (2) as a writer on art; (3) as the founder of a school of art.

1.—As an artist he was versatile. He worked in gold, in ivory, in silver, in bronze and in marble; but he attached the greatest importance to the actual modelling in clay, as he called modelling in clay the mother of sculpture in all other materials. And, though the custom of making models in clay previous to the execution in other materials no doubt existed in some form in the earlier times and was insisted on by Lysippos, it appears that with him and his contemporaries the greatest attention was given to these models and to their complete finish. This preference for working in clay has no doubt to be brought into con-

nection with the other notice concerning him, namely, his love for nature and his preference for working from actual life. An anecdote related in Pliny (*N. H.* 36. 39) tells of the danger in which the artist was placed, while modelling a lion from life, by a panther that had broken out of its cage. Few individual works of this artist are mentioned by ancient authors. Though we can derive very little information from their bare mention, still they point to the versatility of this artist, also with regard to choice of subjects.

2.—The theoretical predisposition of Pasiteles, which is indicated in the careful modelling from life just alluded to, is confirmed by the fact that he is mentioned as a writer on art. His attention was not only brought to the study of nature, but he also felt a special interest in the works of early artists of all schools. In the *Index Auctorum* for the four books of his *Natural History* (33 to 36), Pliny mentions Pasiteles with the addition *qui mirabilia opera scripsit*, and in another passage (36 to 39) he says of him *qui quinque volumina scripsit nobilium operum in toto orbe*. According to Jahn,<sup>2</sup> the title of the book of Pasiteles was probably *περι ἐνδόξων παραδόξων ἔργων*; according to Bursian,<sup>3</sup> *περι τῶν καθ' ὅλην τὴν οἰκουμένην θαυμαγομένων ἔργων*. It has been made probable that certain passages in Pliny referring to artists and works of art are directly derived from the book of Pasiteles, which Pliny had before him.

3.—As might have been expected, the preponderance of the theoretical element in Pasiteles, as was the case with the Peloponnesian artists Ageladas and Polykleitos, was favorable to his becoming the founder of a school. It is an interesting and unique instance in the history of Greek art, that we have two generations of pupils of Pasiteles actually acknowledging themselves as such in inscriptions on extant monuments. These are Stephanos, pupil of Pasiteles, and Menelaos, pupil of Stephanos. On the tree-stem supporting the nude youthful figure in the Villa Albani there is the inscription *CTEΦAVOC ΠACICTEΛOYC MAΘHTHC EΠTOIEI*; while an inscription on a famous group commonly known as Orestes and Elektra (also Kresphontes and Merope, or Deianira and Hyllos, or Telemachos and Penelope) in the Villa Ludovisi at Rome ascribes the work to *MENEΛAOΣ ΞETEΦANOV MAΘHTHΞ EΠTOIEI*.<sup>4</sup>

<sup>2</sup> *Ber. d. kgl. sächs. Ges. d. Wissensch. z. Leipzig*, 1850, pp. 108 seq.

<sup>3</sup> *Ersch & Gruber Encyl. Gr. Kunstgesch.* LXXXII, 384.

<sup>4</sup> *KEKULÉ, Die Gruppe des Künstlers Menelaos: Leipzig*, 1870.

In the work of Stephanos, the immediate pupil of Pasiteles, we have reason to believe that we have more or less adequate indications of the style of the founder of the school; while in the group of Menelaos we already lose some of these marked features, and, especially in the treatment of the drapery, we notice the growth of those characteristics which distinguish the more purely Roman works of the later times from Graeco-Roman as well as from Greek art. Interesting as a comparison between these works is, we can only direct our attention to the work of Stephanos, of which a replica exists in the nude male youth, the left figure in the group at Naples (commonly known as Orestes and Elektra), here figured in the centre of PLATE I. The work of Stephanos, and by implication of Pasiteles, contains somewhat contradictory elements, as far as its style is concerned, which in their combination form the distinctive feature of this school. Almost in opposition to the art immediately succeeding Praxiteles, we here find in the attitude a designed simplicity. The pose is simple without the pronounced curve caused by sideways projection of one hip. It is the simple attitude which points to a style even earlier than the figures of Polykleitos that drag one leg after the other. In the detail work of the head the same severe almost archaic character is met with, and we here recognize a desire to return to the broader treatment of earlier art, in contradistinction to the pronounced vitality of the heads of Lysippos or of the Pergamenian and Rhodian artists. On the other hand, the treatment of the body indicates a careful study of nature which points to the later date, fixed by the inscription. Finally, in the building up of the figure there is something complex and intentional which suggests to the careful spectator that the work has not been sensuously conceived as a whole, by one creative act, but has been the result of various single efforts. This impression is strengthened by the contrast between the severity, leading almost to stiffness, of the figure as a whole, and the life-like modelling of the surface in detail.

It has thus been generally held by archaeologists (especially by Brunn and Kekulé) that works of this class mark what is called the *archaizing* or *archaistic* (in contradistinction to the genuinely *archaic*) direction in sculpture; and it is believed that it marks an eclectic tendency on the part of the artists who, in correspondence with the spirit of their age, combine all these various contradictory features in their own personality. Accordingly, we may be permitted to see in the figure of Stephanos the intention to produce a fixed academic type of figure, in



opposition to the post-Polykleitan naturalism of art which had gone beyond the bounds of the monumental requisites of good sculpture. And, as we notice in the simple attitude as well as in the squareness and width of the chest a reminiscence of the Polykleitan canon of proportions, we can trace in the slimness of the whole figure and the comparatively small head the influence of the Lysippian canon. Added to this, we have evidence of a careful study of nature. Now, out of these elements the artist appears to have formed a new canon, which, as it were, should combine the features of the Polykleitan and Lysippian canons into a new academic figure.

The female figure associated in the Naples group with the type of Stephanos (the central group on our PL. I) manifests the same characteristics. Here, too, the general pose, the treatment of the head in all its details, the perpendicular run of the folds below the zone, are simple, almost severe and archaic, in character; while the treatment of the nude as it shines through the drapery, and especially the transparent and clinging quality of the drapery itself, pointing to the custom of hanging wet drapery around the model, place the work in the late period. The combination of these contrasting elements in one work give to it a character which we do not recognize in the works of the Greek artists, and which corresponds to the features of the works belonging to the schools to which the inscription on the statue of the Villa Albani assigns all of this class.

It will be seen that the evidence found in these monuments tallies with the general and special information we have derived from the accounts of ancient authors concerning Pasiteles; and, again, that these characteristics correspond to the general features of Roman life in the age of Pasiteles. It is a question not so much of individuals, as of a common attribute of the age, and we have every reason to believe that the contemporary of Pasiteles, Arkesilaos, manifested in his works the same general tendencies.

The passage in which Pliny (on the authority of Varro) praises Pasiteles for his care in modelling in clay, is immediately preceded by a passage praising Arkesilaos for the same quality. In it (xxxv. 155) he tells us that the models of Arkesilaos were bought at higher prices than the statues of other artists. As an instance, he quotes the fact that a Roman knight paid a talent for the model in gypsum of a krater by Arkesilaos. He also appears to have been very versatile: for, besides the famous statue of Venus Genetrix, with which we are specially con-

cerned, there are mentioned as being by him (Pliny, XXXVI. 33; XXXVI. 41) two works of *genre*: the first, Kentaurs carrying nymphs; the second represented a lioness tamed by winged cupids, some of whom held her down, bound, while others forced her to drink out of a horn, and others again were pulling low shoes (*socci*) over her paws. But we are chiefly concerned with his statue of Venus Genetrix, which he created a few years before his death, which was contemporary with that of Lucullus (42 B. C.) for whom he had undertaken a statue of Felicitas that remained unfinished.<sup>5</sup> The statue of Venus Genetrix was made for Caesar to be placed as the temple-statue (the Julian *gens* tracing their origin back to Venus Genetrix) in her temple dedicated by Caesar in the year 46 B. C. Because of the haste of Caesar, the statue was erected in the temple and dedicated before it was completed. It is with this work that I think it probable the statue of a draped figure holding an apple in her left hand and the end of her cloak in her right, here figured on PL. I, may be identified as a more or less accurate replica.

## II.

This statue was for a long time considered to be the type of the Venus Genetrix of ancient Rome. Ottfried Müller is usually quoted by German authorities as the first who drew attention to the parallelism between these statues and the Venus Genetrix on the reverse of the coins of Sabina. Wissowa, in a treatise which we shall have occasion to quote frequently, pointed to Visconti<sup>6</sup> as the first to have established this parallelism. Visconti himself, however, in a foot-note to p. 44 mentions the brothers Zanetti as the original interpreters.<sup>7</sup> But Müller does appear to have been the first to have definitely brought this work into connection with the name of the famous sculptor Arkesilaos. From the similarity existing between the coins and the statue, as well as from the fact that the coins of Sabina bear the inscription *Veneri Genetrici*, and that the type of Venus Genetrix as the ancestress of the Julian *gens* was established by Arkesilaos, the step to this identification was a very natural one.

Since then, however, owing chiefly to the work of Reifferscheid,

<sup>5</sup> PLINY, *N. H.* XXXV. 156: *Ab hoc factam Venerem Genetricem in foro Caesaris, et priusquam absolueretur, festinatione dedicandi positam; eidem a Lucullo HS. LX signum Felicitatis locatum, cui mora utriusque inviderit.*

<sup>6</sup> *Museo Pio Clementino*, III, p. 44.

<sup>7</sup> *Statue di Venezia*, tom. II, pl. xv.



Kekulé, and Wissowa, the opinion, formerly universally received, has been doubted, nay, generally rejected (except by Bernoulli<sup>6</sup>); so that Overbeck in the third edition of his *Geschichte der griechischen Plastik* (II, p. 421) corrects his former identification, chiefly because there is no "positive and definite ground for ascribing it to Arkesilaos."

Now, without considering the possible ascription of this work to Arkesilaos, it has always appeared to me that the numerous statues corresponding to the one in the Louvre, here figured, had in themselves the peculiar characteristics which would make the careful student of such works assign them to the age of Pasiteles and Arkesilaos. For the period near Praxiteles and Kephisodotos the Younger, it has, in the general pose, as well as in the treatment of the larger folds (especially in the side view, when one stands to the left of the figure), elements of simplicity bordering on severity, which are out of keeping with the character of the art of the fourth and beginning of the third century B. C.; while entirely out of keeping with fifth-century art, are the transparency of the drapery (which is moreover not justified by any action or marked personal attribute of the figure), the conscious arrangement of the drapery at the left breast, and the mechanical working of the marble after the Roman fashion. The work possessed that fusion of different elements of style which, as we have seen, marked the age of Pasiteles and Arkesilaos. Unfortunately, the heads of none of the replicas can without doubt be considered to have formed portions of the work as found, though most are antique heads. But the figure by itself tells its story. Furthermore, to my knowledge, of all extant works there is none to which these statues bear so close a relationship as to the female figure from the Naples group in the centre of our Plate. Considering the difference of motif, the general pose, the treatment of nude and drapery, the ropy treatment of the border of the garment in its course over breast and shoulder, the heavy, hanging quality of the broader perpendicular folds that run down the centre, at the side, and in the portions hanging from the left arm, must be recognized as of the same character in both figures. In their general characteristics both works have in common the eclectic tendency already referred to. Now, considering that the original, of which the Louvre statue is a replica, must have been a famous statue of Venus, for, beside twenty extant statues enumerated by Bernoulli, the type is figured on several

<sup>6</sup> *Aphrodite*: Leipzig, 1873, cap. VI.

Roman coins; considering, further, that the type as given on the coins does bear the inscription *Venus Genetrix* (though different ones do also), and that Arkesilaos established the type of this goddess in a temple-statue which was specially sacred to the whole of the Julian family—we may consider it probable that we here have a replica of this famous statue. At all events, as the archæological material at present stands, we are bound to assign this statue to the age of Arkesilaos, if we assign it to any period.

Unfortunately, circumstances over which I have no control force me to defer the criticism of the views of the authorities above mentioned to a future occasion, especially as regards the bearing of Roman coins upon the question. Suffice it to say that, on examining all Roman coins with types of *Venus* that were accessible at the British Museum, I have come to the conclusion that they do not prove anything definite for or against the attribution, in spite of the arguments of Wissowa and Kekulé. The real definite index we possess, and this I claim is archæologically of great importance, is in the comparative study of the style of the works themselves.

### III.

The nude marble figure to the left of the central group on PL. I appears to me also to be a derivative of the same artistic movement. The statue (when complete, represented as tying the band round the head) was discovered, in December, 1874, on the Esquiline at Rome, at the site of the *Orti Meceneziani* and *Lamiani*.<sup>9</sup> It is described by Carlo Lod. Visconti, who considered the work to point back to a type established by Skopas. For this ascription I see no grounds whatever. My own views have been anticipated and confirmed in an interesting memoir by the late Fr. Lenormant,<sup>10</sup> who also quotes Helbig as sharing his opinion.

In this work, too, we find a combination of discordant elements. The head, on the one hand, has marks of a quaint treatment belonging to works of early Greek art, whereas the body manifests a study of nature of a kind that, to my knowledge, is unexampled among extant works of classical art. The broad, simple treatment of forehead and brow, and the ridge of the nose, together with the almost conventional

<sup>9</sup> *Bullettino d. Commis. Archeol. Municipale di Roma*, 1875, pp. 16 seq.

<sup>10</sup> *Gazette Archéologique*, pls. 23, 24, 1877, p. 138.

modelling of the hair in parallel ridges on the head, and in quaint short curls round the forehead, shows the artist's reminiscences of works of the first half of the fifth century B. C. On the other hand, the dwelling on the *morbidezza* of the surface in the modelling of the nude, points to a late period. There are great inequalities in the working of this figure, parts of which are of exceeding excellence of execution, while others are hasty or inferior. This, the general character of the figure, and its peculiar proportions (*e. g.*, the shortness of the waist), give the impression that the artist followed one definite model in the nude. In the whole statue we have evidences of the influence of earlier types of art, coupled with keen appreciation of nature. The statue is probably a later derivative of the school of Pasiteles.

Whatever the value of this fragmentary article may be, I feel assured that the juxta-position of these three interesting works on one plate must be suggestive to the genuine student, and may lead to more definite results in confirming or disproving my own opinions.

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## FORGERIES OF BABYLONIAN AND ASSYRIAN ANTIQUITIES.

[PLATE II.]

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Through the cupidity excited by the rage for *bibelots*, fraud has to-day invaded all branches of art, to the great detriment of science. A skilled forger has sometimes lent his talent for a more or less ingenious mystification in which he himself was mystified, and in this case there is not much danger. We remember the story of a made-up plant, presented to Jussieu with the object of puzzling him; the learned botanist showed not the slightest surprise and, by simply analyzing the various elements that had been combined on the same stem, unveiled the innocent deception. This kind of joke passes all limits when it becomes the basis for speculation: it is then a crime, and, though followed by public reprobation and repressed by law, the difficulty of reaching the culprit allows this industry to increase and multiply. It must be confessed that archaeology is much injured by this state of things, for, though it should interest only specialists, the general public always hear echoes of the facts. Everyone will remember that manufactory which inundated with false Moabite antiquities one of the most enlightened countries of Europe, and which succeeded for some time in deceiving the eyes of specialists. But the trade has its dangers,—witness the forger who paid with his life for an attempt at fraud for which legal redress could not, perhaps, have been obtained.

I.—Mention will be made only of the counterfeits of Assyro-Babylonian monuments: they have only begun, and I think it is time to nip them in the bud. The art of Assyria revealed itself in too striking a manner not to tempt the forger. As soon as the explorations at Nineveh attracted public attention, the forgeries began, though at first but timidly and on a small scale. Besides, the value of such objects was as yet too little known to make it profitable to imitate things that would not have

a certain sale: it was far more advantageous to the marauders to steal from the excavations, than to imitate.<sup>1</sup>

Gradually forgery took the proportions of a regular commerce. At Baghdad it is the Jews who give themselves up to this industry, in which medals are the favorite objects, as Assyrian antiquities are too difficult a branch. As it is not so easy to manufacture a Khorsabad bull and put him in circulation, smaller objects, such as inscriptions, statuettes, and engraved stones are chosen. I remember having heard, a short time after the return of the French expedition to Mesopotamia, of a plan of Babylon engraved on a stone coming from the quarries of Montmartre! What has become of this marvel?

I have seen a collection of casts, Assyro-Babylonian terracotta prisms, which a dealer wished to dispose of by adding a certain number of genuine antiquities.<sup>2</sup> The discoveries of M. de Sarzec have again called attention to Babylonia, and the favor enjoyed recently by the engraved cylinders leads to their manufacture. I would like to forewarn against these productions and indicate their characteristics. If the amateur is at all familiar with the genuine objects in our Museums he can hardly be deceived, but all are not within reach of the Louvre or the British Museum, and they are more or less at the mercy of speculators when their taste is not sufficiently enlightened.

The subject is not a sufficient criterion by which to recognize a forgery. At all times an artist may be inspired by an idea that has already been, or will be, realized by others, but he remains a child of his generation, of his environment, of his instruments and material, so that his workmanship differs according to time and place. There are certain conditions from which neither the ancient artist nor the modern forger can free themselves, and they entail certain characteristics in the execution which can be discovered by close observation, thus infallibly disclosing the most skilfully-executed forgery.

II.—Forgery has its history: perfection is not reached at once, but follows the steps of the science that enlightens it as to the nature of the objects it wishes to imitate and the processes it must employ. At first

<sup>1</sup> How strange that, for more than thirty years, bas-reliefs from the mounds of Khorsabad and Nimrūd are lying, abandoned, at the bottom of the Euphrates, a few miles from Bassora, and that no attempt has been made to raise them.

<sup>2</sup> M. CLERMONT-GANNEAU calls attention to a false bilingual inscription with Moabite letters imitated from the stele of Mesha, and cuneiform characters imitated from inscriptions on bricks from Babylon: *Les fraudes archéologiques en Palestine*, p. 61.

timid and clumsy, the forger produces a work that bears merely a general resemblance to the original, but, as science makes progress, he also perfects his work and puts it in circulation; still as, on the one hand, he is always, happily, quite a distance behind science, and, on the other, cannot entirely rid himself of familiar habits, he shows the cloven hoof in details the meaning of which he is quite ignorant of. Before reaching imitations of Assyro-Babylonian monuments it will be best to speak of Persian forgeries, especially as we here find forgery in its earliest stage.

At Teheran the Sassanid engraved stones have long been systematically imitated. The types of the Sapers and the Ardeshirs have been exploited with a skill so remarkable as to deceive the most practised eye. These works would not come within the limits of this inquiry

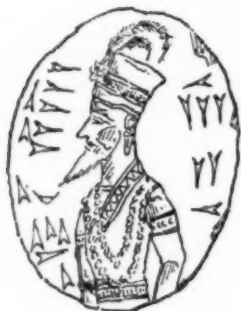


FIG. 1.



FIG. 2.

were it not that it has often been attempted to pass them off for portraits of Achæmenid princes, with the help of cuneiform inscriptions. The first two examples (*figs.* 1, 2) are chosen from the collection of the Comte A. de Gobineau, which he published in his treatise on cuneiform writings.<sup>3</sup> His collection has been sold and I am ignorant of the present owner. The material of these intaglios is, apparently, a carnelian: the work, quite modern in appearance, seems to have been executed hastily, though the engraver was fond of details. The two figures are of a type resembling that of the princes of the time of the Sophis. Although certain technical details show the hand of the mod-

<sup>3</sup> *Traité des écritures cunéiformes*, t. 1, pp. 198, 327. In view of M. de Gobineau's notions about cuneiform writing, it is hardly to be wondered at that he fell into this error.

ern workmen, the intaglios might have circulated as portraits of Arde-shirs and Sapers had it not been that the forger engraved around each figure, on the obverse, an inscription in cuneiform characters in which he stands convicted. It is evident that the heads were arranged with the premeditated intention of leaving room for an inscription. On the other hand, the inscription is engraved with sufficient knowledge of the progress made in the study of the characters of the first column of Persepolis<sup>4</sup> to deceive for a moment. They are Persian characters, more or less regular, which are the basis for attributing these works to the Achæmenian period. The engraved stones of this period are rare; I know of but four cylinders with Persian characters.<sup>5</sup> Our two intaglios, therefore, were they genuine, would be of the utmost rarity; but any illusion, which there may be, disappears on a study of the Persian monuments, for we there find figures of a clearly defined type, completely different from those on our intaglios. The portraits of Achæmenid princes have to-day become classic, as well as the type of the figures of this period. They are found at Persepolis, Naksh-i-Rûstam, Bisitoun, and even on a quantity of anonymous cut-stones where we see a Persian ruler fighting lions or chimeras. On the other hand, the figures before us bring to mind the types of the Sophis. Without going any further, this would be sufficient to prove the deception, but it is interesting to prove it to the end.

In examining the inscriptions that accompany these two figures, we find that the wedge is correctly shaped, with dove-tailed head and wedge-shaped body, as in the Persepolitan inscriptions, but they are not properly combined, being without that elegance which caused the large inscriptions to be taken for architectural decoration. The signs have the awkward aspect of first copies, like those of the early travellers, Flower, Chardin and Le Bruyn, which is hardly perceptible in Niebuhr and Ker-Porter, and disappears in Texier and Coste and Flan-

<sup>4</sup> At Persepolis the cuneiform inscriptions consist of three tablets or three columns which reproduce the same text in three different languages, the Persian, the Median, and the Assyrian. In each of these tablets the wedge which has given its name to the cuneiform writing is differently combined. The first column is written in Persian characters that can easily be deciphered. The reader is referred, for the rest, to the works of Burnouf, Lassen, Rawlinson and other more recent writers who have occupied themselves with the reading of these texts.

<sup>5</sup> These are: (1) the seal of Darius, in the British Museum; (2) the seal of Arsaces, in the same Collection; (3) the seal of the woman Ksarasi at Brussels (*Musée des Armures*); and (4) the seal of Nandakhiya, in the British Museum.



din. On *fig. 1* we read the name *Vasdasba*, probably for Hystaspes, notwithstanding its peculiar form, for at Persepolis and elsewhere it is written *Vistaspa*. The change of *p* into *b* and of *t* into *d* can be explained by a faulty pronunciation:<sup>6</sup> it shows in the forger a sufficient acquaintance with the Persian alphabet to make this substitution and to use the character *v* in the form accompanied by the vowel *a* instead of the ordinary one with *i*. In this way a general resemblance of pronunciation was preserved.

On the second intaglio (*fig. 2*) the inscription is well executed and more complicated, but in a style similar to the preceding. It also contains the name Hystaspes, here written *Visdaspāya*, incorrectly, of course, as it is placed in the genitive, and as the correct form of this case would be *Vistaspahija*. The only anomaly here, is the change of the dental, the *v* conforming to the Achæmenid spelling. This genitive case requires, after it, the complement *Putra* (son), which is here understood: here the name is preceded by three characters, to be read *D. r. h.*, rather incorrectly traced, but suggesting the name Darius, although the form is not like that of the texts.

These two intaglios are, therefore, forgeries; they were probably executed after a knowledge of Persian writing had led to the decipherment of the Achæmenid texts—even after the mechanism of the Persian alphabet had been disclosed by Burnouf, Lassen and Rawlinson, and translations of the Median text had been published by Westergaard and Norris (1853).

III.—The next example to be noticed is a curious specimen of another kind belonging to M. de B \* \* \*. It is cut in a hard black stone, either marble or basalt, and consists of two parallelepipeds of unequal size placed so as to form two steps of a small staged pyramid 285 mm. high. The faces of the lower block are slightly trapezoidal, and all four sides are covered with cuneiform inscriptions framed in an ornamentation of square lines, each line of writing being separated by a stroke. At each corner of the lower story is a kneeling figure with long beard and folded arms (*fig. 3*). It is easy to see that this object was imitated from the upper part of Shalmaneser's obelisk, found by Layard at Nimrūd, which is also of basalt or black marble, and that it cannot antedate the time when this became famous (1850).<sup>7</sup> The imitation extends even to the framework

<sup>6</sup> Still, this spelling accords precisely with the requirements of the 2nd column texts.

<sup>7</sup> Sir HENRY RAWLINSON published a translation of it in the *Journal of the Royal Asiatic Society of London*, vol. XII, part 2, p. 432.



of the inscriptions, which resembles that surrounding the basreliefs on the obelisk. The kneeling figures seem to be rude imitations of the genii, adoring the sacred tree, that we meet in Assyrian reliefs. The forgery is very apparent from the inscriptions, which are not nearly so well executed as those of the preceding intaglios. The forger wished to copy the Assyrian inscription, but, after starting with well-formed wedges, he got weary of the work, and fell first into the Persepolitan form, with which he was doubtless far more familiar, and then ended by producing simple scratches. The Assyrian groups were more complicated and difficult, so that the mistakes are numerous, and here and there a Persian character appears: the engraver had, evidently, but crude notions as to cuneiform writing.<sup>8</sup>

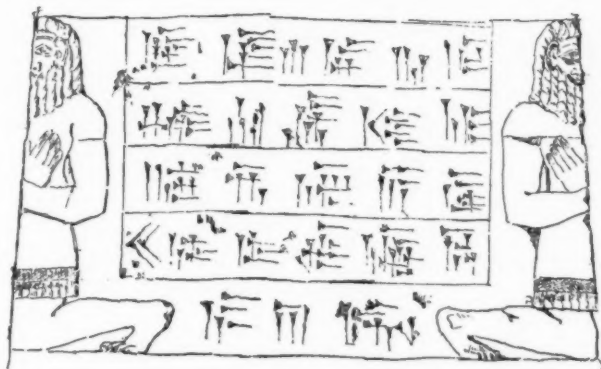


FIG. 3.

IV.—Of style and origin similar to the basalt pyramid is a pentagonal prism belonging to M. D \*\*\* who purchased it in a lot of antiquities not belonging to Assyria, and has allowed me to publish it (*fig. 4*). This prism is 30 cent. high and 10 cent. in diameter, and is cut in a soft black stone, hollowed out so as to leave a thickness of but one centimetre. All genuine Assyrian prisms are in terracotta, and none bear figures or are made of basalt.<sup>9</sup> The prism here illustrated contains subjects on three of its sides, and inscriptions on the other two. To begin with the

<sup>8</sup>To facilitate the sale of this forgery it was made the pedestal of an apparently genuine magnificent Chinese elephant, of bronze, in war costume.

<sup>9</sup>*Cf.* the prisms of Tuklat-pal-asar I, of Sennacherib and Assur-bani-pal, at the British Museum.

figures, we see in the centre the sacred tree, in one of the many forms in which it is found on the Assyrian basreliefs, and above it a line of inscription. To the left is a tall bearded figure wearing a conical tiara, with his hand resting on a sword, while above him is the crescent of the moon, the symbol of the god Sin. On the other side is a figure, somewhat similar, but without the tiara, above whose head is the winged disk,

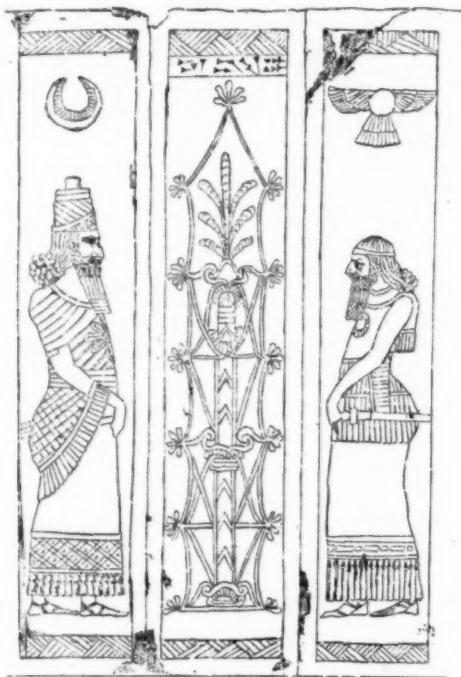


FIG. 4.

the symbol of the national god Aššur. The forger evidently imitated the basreliefs of Nimrūd. The type of the sacred tree is that so often carved with a kneeling or standing genius on either side, the main difference being that the flowers have five instead of seven petals. It is easy to see, in the first figure, an imitation of the well-known figure of Aššurnazir-pal, and, in the second, that of one of his officers, though the details, as the sun on the king's breast, sufficiently betray the forgery. In

the inscriptions on the remaining two faces of the prism, we can note the progress made since previous specimens, and how the forger had followed the progress of knowledge. The signs are quite correctly and faithfully copied from some Nimrūd inscriptions, but the words are taken at hap-hazard, and form no connected sense. We read, here and there, such words as *rabuti*, *udannina*, *kisatim*. Unaware of the fact that words should never be divided at the end of the line, the forger ends his inscription with *a-na za . . .*, evidently taken from the closing formula of the royal inscriptions (*a-na za-at yumi rukuti*) in which the kings besought of their successors to protect their palace. The execution, also, of this work is contrary to that of any Assyrian work, and evidently possesses the same qualities (entire absence of relief, and rudeness of outline) as those shown by the workman who manufactured the work in basalt previously described.

V.—To the same manufactory I would attribute a large cylinder an impression of which was given me by M. D \*\*\*, though I have not seen the original. It is probably made of very soft gypsum (h. 8 cent., diam. 45 mill.), and its surface bears a subject and an inscription, while a head in profile is cut on each base (*fig. 5*). The figure is that of an Assyrian priest with double wings, tiara with single horn, basket in one hand, and what was intended for a pomegranate in the other. It is an imitation of the figure often seen, in the basreliefs of Nimrūd, in adoration before the sacred tree, but the nude parts, especially, are badly imitated, not having the well-known conventional expression of the original. The inscription shows what this original was, for, notwithstanding some mistakes, it is easy to read: "Palace of Aššur-nazir-pal, King of Aššur, son of Tuklath-Adar, King of Aššur:" it is the genealogy of the famous founder of Kalah, as found in all his inscriptions.<sup>10</sup> A comparison of the border with the ends of the branches of the sacred tree in the basalt prism (*fig. 4*), both ending in a five-petaled flower, shows that both works were produced by the same hand. Finally, the heads (*fig. 6*) on the ends are but rude, modernized copies of the well-known beardless eunuchs of the basreliefs, and would be sufficient to stamp the work as a forgery.

VI.—Although the frauds noticed above seem to be connected with

<sup>10</sup> A certain acquaintance with the Assyrian language on the part of the forger is evinced by the fact that, after reading the first line, the cylinder must be turned around to read the last two.

a regular industry, the taste for such things was then too small to ensure much circulation. But this general ignorance with regard to ancient Oriental antiquities had its advantages for the forger. In counterfeiting classical antiquities so well-known and appreciated, great skill is required in order to deceive, but this is not required in imitating the antiquities of Western Asia, in which a rude fraud generally passes with most amateurs, who mentally substitute in these cases the term *barbarous*

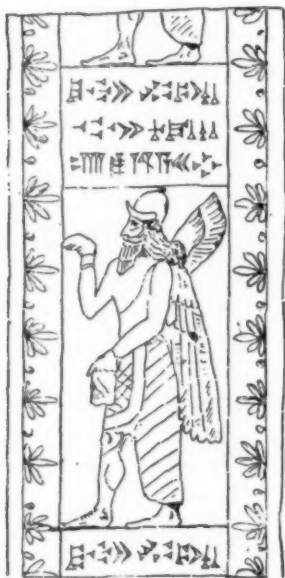


FIG. 5.



FIG. 7.



FIG. 6.

for *antique*. Lately, the trade in Assyro-Babylonian imitations has for this reason taken large proportions, and they sometimes even reach America, when they are not stopped on the way by some inexperienced European amateur. They consist either of cameos or of bas-reliefs and statuettes; all having common characteristics which point to a single manufactory, which I could mention. There are two lots that I will here describe, one belonging to an enlightened collector, who was not victimized but purchased them in order to stop the circulation of these

objects; the other, consisting of pieces now in America, on which my opinion has been asked: the origin and nature of both is the same, though they come from different sources.

I shall commence with the counterfeit cameos: they are quite attractive, being cut in a soft greenish, semi-translucid stone<sup>11</sup> between four and six centimetres in diameter. The example given in *fig. 7* is sufficient to show the character of the series, and is of the original size: it contains a half-figure with a long beard and head in profile, wearing a rich cap and a necklace, while in the field there is a cuneiform inscription. Although a cameo, and not an intaglio, a great resemblance is apparent to the two heads first mentioned (*figs. 1, 2*) which passed for Darius and Hystaspes. On account of his unsuccess in the line of Achæmenid work, the forger changed his plans, making use of the same types, but changing the process for the easier method of working in relief, and giving an Assyro-Chaldæan air to his productions by the imitation of early inscriptions. The characters seem at first well drawn, and the wedge well shaped, recalling the archaic Babylonian writing:<sup>12</sup> the ideogram for god is especially successful. A close examination, however, shows that most of the characters are mutilated, and that the whole makes no sense: so we are unable to find out with what Chaldæan name the artist wished to dub his Persian monarch. I have seen quite a number of the cameos representing apocryphal sovereigns of the same family. What has become of them I do not know, but their type was almost identical, and the inscriptions included the same signs and the same mistakes, so that they are easily recognized.

But the forger became ambitious to go beyond the simple head, and I remember having seen, on some of these pseudo-cameos, entire figures, adoration-scenes, allusions to well-known myths. I especially recall a man-fish, who seemed to personify Ea-Oannes, whose figure is found at Khorsabad and on seals, but it also reminded one of Jonah and the whale: the human figure was issuing from the jaws of an enormous fish! The head of this figure, with its short hair and pointed beard, impressed me, and we shall meet it again later on.

The second series of forged monuments to which I must refer is composed of small basreliefs of gypsum, a sort of alabaster, somewhat oily

<sup>11</sup> A sort of *péridot* or *crysolith*.

<sup>12</sup> It is hardly necessary to remark that Assyro-Babylonian writing is of two distinct types, usually distinguished as *modern* and *archaic*: the former resembles that of the second Persepolitan column; the latter is more complicated.

in texture and very easy to work. These carvings are executed on tablets varying in size from a square decimeter to a length of thirty centimetres, and the scenes represented are sometimes very elaborate. Having seen quite a number of these objects, I am able to give their general characteristics. The figures are of several types; some are bare-headed, others wear a characteristic ornate cap; some are robed in a long close-fitting robe, others in a short tunic stopping above the knee. These personages are grouped in processions, adoration-scenes, and other scenes purely fantastic; in the field there often are monuments, altars, towers, and various accessories which are meant for symbols. On all

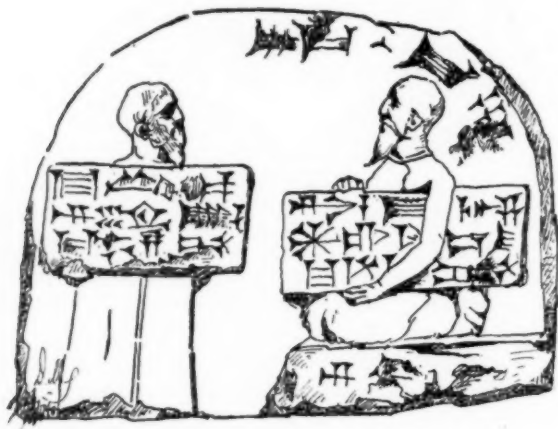


FIG. 8.

these bas-reliefs there are inscriptions of more or less length: their type—the archaic Babylonian—has already been given on the pseudo-cameo. The technic is in general very poor, and the figures are badly drawn: by the side of a well-studied head and some careful detail in costume we meet with faults that would be incomprehensible if they were not intentional.

The subject reproduced in *fig. 8* represents two figures, one seated and the other standing, both carrying a tablet inscribed with three lines of cuneiform writing. Comparing these figures with those in *PL. II-4*, one for the costume and the other for the pose, and with *PL. II-5* for the type, the relationship of them all is quite obvious. If a further

comparison is made between the head on our cameo (*fig. 7*) and that of the seated figure in PL. II-4, the resemblance is so striking that there can be no hesitation in connecting all these bas-reliefs with the manufacture of the cameos in *péridot* mentioned above. Before passing to another subject, it is well to notice that neither the Babylonians nor the Assyrians ever gave to their figures the position occupied by this seated figure, which shows how fully the forger is under the influence of the habits of modern Persia.

Passing to a description of the scenes on the tablets illustrated on PL. II.; No. 3 represents an adoration-scene before an altar, badly imitated from a Babylonian cylinder. The sort of standard in No. 1 is repeated, I remember, on quite a number of specimens that I have seen, and has thus become very characteristic. In No. 4 a dependent seems to be offering gifts to a king. The subject in No. 5 seems to have been a favorite one with the forgers, as I have seen a number similar to it. In all these different scenes there is a reminiscence of so many confused elements that it is difficult to decide on the principal source, though there seem to be echoes of the Telloh monuments, and an evident desire to imitate, in the inscriptions, the archaic texts.



FIG. 9.

I will mention here (*fig. 9*) a grotesque subject which shows the audacity of the forger and his reliance on public credulity. It represents an adoration-scene in which a boar or some such animal is being worshipped: this filthy animal rests on an altar, and before him stands an adorer. I know of an analogous scene quite frequently given on Babylonian cylinders, in which a dog is placed on the altar: this scene is quite authentic, as I have found an impression of it on a contract dated from the 26th year of Nebuchadnezzar.<sup>13</sup> It is probably this scene that inspired the fancy of the artist. Did the forger push still further his audacity? It would seem so, as he manufactured isolated images of

<sup>13</sup> *Glyptique orientale*, vol. II, pp. 134, 135.



this unclean pachyderm. I have seen a number of examples like that illustrated in *fig. 10*, to which it is unnecessary to add any comment.

Inscriptions are very numerous on these small bas-reliefs: in fact, every available part is covered with inscriptions in the most incoherent manner—on a tablet, in the field, on the edge, or on the garments of the figures. These peculiarities are seen on genuine monuments, but not arranged hap-hazard. As for reading these inscriptions, it is impossible; for, though a certain amount of skill is shown in imitating the shape of the characters, they are generally incomplete and fantastically combined. Although care is taken often to vary the arrangement, so as to pretend them to be different, the same characters, correct and incomplete, are

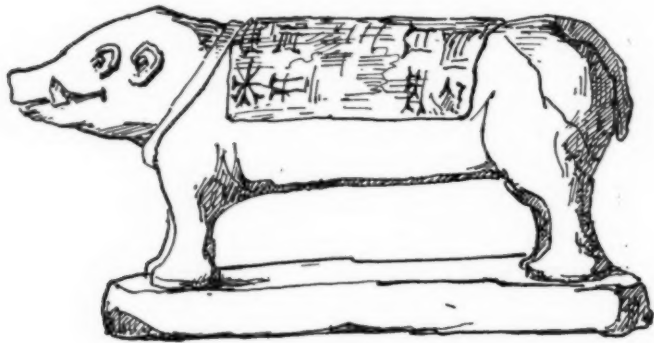


FIG. 10.

repeated everywhere, so that the same inscription practically reappears on all the bas-reliefs and cameos. This is another proof that all come from the same manufactory, but even surer proof than this can be given.

The forgers have also manufactured statuettes, very rudely executed. Some recall the innumerable nude figurines of Beltis, standing or seated, some isolated, some bearing a child. Several, however, are of a different type, like the one given on PL. II. It is hardly necessary to prove that there is nothing Babylonian either in the pose or in the costume of these figures. In the archaic characters engraved on them we recognize the same signs already noticed above; and this is sufficient to attach them to the same manufactory.

VII.—Where do these works come from? In the autumn of 1883, a friend of mine, M. de C \* \* \*, received from Bagdad specimens of



these peculiar productions, and showed them to me. There were some cameos in *péridot* and some basreliefs, among others those which he retained and consented to have me publish here. His correspondent said that he had received them from an Arab who had found them on the site of Babylon. I had grave doubts as to their authenticity; the cameos brought to my mind the so-called intaglios of Darius and Hystaspes, and I could not succeed in reading a single word of the inscriptions, though this might not be considered a sufficient motive for suspicion, as many non-Assyrian languages use cuneiform characters. I advised an inquiry into the place and circumstance of the discovery, before purchasing. M. de C\*\*\* therefore wrote to his correspondent. The answer was long in coming: no information could be obtained.

In the meantime, I learned that a collection of analogous objects was on sale in Paris. On examining it, I found it to be composed of cameos in *péridot* and alabaster basreliefs similar to the specimens here illustrated — with the same figures, and the same inscriptions. The astonishing number of these objects was in itself sufficient to convince me. When I wished to see this collection again, it had disappeared.

During May 1885 I had the pleasure of meeting in Paris Dr. Wm. Hayes Ward who had just travelled through Babylonia. I presented him to my friend and showed him the famous specimens which he had kept. Dr. Ward at once told me that he had seen similar objects in Babylonia, and informed me of what he had learned. A dealer in Baghdad had offered him some basreliefs: as they seemed suspicious, he refused them and heard nothing further. Some time after, he went to Kerbella where a Persian showed him five or six analogous objects. Dr. Ward again refused, remarking that they were evident frauds, a fact which the Persian did not deny. Somewhat later a person in Baghdad offered to take him to a dealer who had Babylonian antiquities. Suspecting nothing, he went, and had offered to him a dozen small basreliefs in alabaster like the previous ones he had rejected; also 15 or 20 cameos in green stone. Dr. Ward upbraided his introducer for making him lose valuable time on such evident forgeries, and the accomplices, while admitting the charge, refused to disclose the origin of this merchandise. At last, however, Dr. Ward learned, from credible persons at Baghdad, that all these objects were manufactured by a family of Persians established at Kerbella. This, then, is the *officina* which produces all the forgeries we have noticed, and its activity is evident from the great number of objects in circulation. Amateurs should be on their guard.

From this source evidently come also the objects represented on PLATE II, which were brought to New York, during the summer of 1884, by M. M \* \* \* who had lived at Baghdad for more than a year. He related having got them from a Kurd, in exchange for a mule!

VIII.—Seal-cylinders must also have tempted forgers, but, being difficult to manufacture, this branch cannot have been very lucrative. The price brought recently in Paris by some fine Babylonian cylinders was below the cost of a modern forgery, and the price asked by the *Sakkars*<sup>14</sup> for the seals which they find in their excavations prevents the possibility of thinking of manufacturing them for fraudulent purposes. It is only of late that much importance has been attached to



FIG. 11.

cylinders and their price raised. I have probably contributed to this rise by calling attention to these monuments, but even now the price is not sufficiently remunerative: still there have been some attempts, and I will give (*fig. 11*) a curious example communicated to me by M. de C \* \* \*. A glance will show that it belongs to the same manufactory, but a few details will prove it better. In the first place, it is cut in the same stone as the bas-reliefs: it is of a soft, moist and soapy texture which lends itself easily to the graving tool. Its surface is adorned with a scene accompanied by an inscription. A seated figure bears a sort of standard, while before it stands a worshipper: further on a goat rises on its hind legs and turns its head toward the figures. The general effect of animal, figures and inscription is similar to that of genuine Babylonian cylinders, but the forgery betrays itself in every detail. The seated figure wears the well-known cap, and bears the standard of the

<sup>14</sup>The *Sakkars* are the men who dig out bricks from ancient Babylonian buildings to sell them for use in modern constructions.

basreliefs. The profile, headdress and beard of the standing figure have the same resemblance: the symbols in the field are also arranged in a way not known in genuine symbols. The forger, though he tried to free himself from the conventionality shown in his basreliefs, did not fully succeed. Great skill is shown in the inscription. The forger evidently had made a careful study of the cylinders, for he knew that the inscription should be engraved in inverse order, that the first line should have a proper name, the second the ideogram of filiation, the third a divine name—all of which are found here, but evidently copied from the incorrect inscriptions of the basreliefs, a fact which attaches it with certainty to the manufactory at Kerbella. The skill shown is a proof that this was by no means a first trial, and that many similar works are probably in existence, and the forger, if these lines come under his eyes, will at least be forced to change his type.

There is one disadvantage in disclosing forgeries and showing how to detect them; for the forger himself learns a lesson. Besides, the illusions of many an amateur, of many a collector, are rudely disturbed: they would far rather preserve these illusions than become acquainted with the truth. But the true savant has a secret which prevents him from falling a prey to forgers. He avoids, as far as possible, all dealers. His collections are not picked up here and there at hap-hazard, but are, if possible, collected directly or by reliable descent from the results of excavations and according to a well-arranged and scientific plan. If he meets with forgeries he stops them on the way and exposes them. It is the unreasoning admirer of *bibelots*, who causes this confusion in the archaeological and artistic market, and for whom the forger prepares his wares.

IX.—The forgery of seal-cylinders was comparatively easy in soft stones, but wellnigh impossible in *pictra dura*, for various reasons. In the first place, beginning with the royal cylinders, no forger could hope to counterfeit these with success, as he would have to be a specialist in Oriental history. Then, in ordinary cylinders, the favorites are those cut in jasper, porphyry, hematite, rock-crystal, and the different varieties of onyx, chalcedony, carnelian, and other gems: beauty of execution as well as of material is also sought for—two conditions the modern forger cannot fulfil. He can only imitate the rudest of early Babylonian seals, which have, for this very reason, been suspected by collectors. But the forgeries are of so rudimentary a workmanship that it is impossible to be mistaken in them. They are all cut in soft materials of dif-

ferent kinds—some even pressed in a kind of mastic covered with a black varnish. They are covered with curious figures, and with inscriptions in which the cuneiform element can hardly be recognized. The forger will certainly be tempted to improve his work, if the rise in price of the article promises any remuneration.

Finally, by a curious contrast, after suspecting the authenticity of a seal because it was of mediocre workmanship and engraved on a common stone, others have been suspected because the material appeared too fine and the subject too well executed. It was not thought possible that at so early a date (more than thirty centuries before our era) the Babylonians knew how to cut so skilfully rock-crystal, amethyst and chalcedonies of all shades. It was conjectured that these fine cylinders were ancient copies,<sup>15</sup> an improbable hypothesis which I have elsewhere refuted (*Glypt. orient.* I, p. 142).

What I have said of cylinders is also applicable to cones, pyramids, and to all flat seals of any form whatsoever, with this difference, that forgery is relatively easier. These seals came into use, in the place of the seal-cylinders, toward the VIII century B. C., and the use continued through a long period, as we find them at the time of the Seleucidae and Sassanidae. The types of this period are well known, especially the beautiful intaglios of the Arsacidae and the coins of the Ardeshir, and in this field the forger can use his skill with profit.

The forger is also familiar with the trick of taking a genuine work and increasing its market value by adding a subject or a detail, skilfully combined on scientific data. These frauds are the most dangerous and difficult to detect.

X.—The engraved stones of Western Asia have not, however, been the cause of nearly so numerous and deplorable forgeries as those that have afflicted Greco-Roman glyptics, and the works of the Renaissance. Recent discoveries have brought to light so much that is unforeseen that it is often difficult to have an opinion on an object whose type appears for the first time. It is instantly considered doubtful, and depreciates in value. I know of bronzes which have been, in this way, sold for a song: monuments on which a mental reservation was made, which have not remained in France, but were received abroad with a readiness justified by the results.

Before bringing these remarks to a close, mention should be made of a kind of forgery on which it is often very embarrassing to give an opin-

<sup>15</sup> FR. LENORMANT, *La Langue primitive de la Chaldée*, p. 387.

ion: I mean *ancient forgeries*, which have their value and should be accepted as such. All the productions of Phœnician art should be classified in this category, for this art is a permanent forgery, in accord with the character of this trade-loving and roving people without originality. In their religion, for example, nothing was spontaneous but the desire to follow some worship: it is composed of confused notions gathered by traders at the different ports where they stopped. The images of their gods were inspired by these recollections, and executed after types borrowed, according to circumstances, from Assyria, Asia Minor, Egypt or Greece. What confusion have the Phœnicians not made! After manufacturing for themselves hybrid divinities, they have spread their worship over the globe, and it has sometimes come back, thus travestied, to the country of its origin, where it has been received anew.<sup>16</sup> M. Perrot in his great work on the history of art has well defined the results of this blind and fruitful activity: "Pendant plusieurs siècles, dans les ateliers de Tyr, de Sidon, de Byblos et d'Arad, on a fabriqué pour l'exportation du faux Egyptien auquel on a mêlé quelques éléments empruntés à l'Assyrie, et ces produits d'un éclectisme tout industriel ont trouvé leur débit assuré sur les côtes de la Méditerranée."<sup>17</sup>

In reality, if we follow the Phœnicians to their various stations from Kypros to Sardinia, we find there the results of the ideas which they propagated. Kourion and Salamis have given many cylinders whose subjects are borrowed from Assyria and Asia Minor, and from the necropolis of Tharros have come seals in the form of scarabs, whose motifs are due to Egypt and Assyria.

This forging art was, however, the national art of Phœnicia, and its manifestations should be studied with all the greater care that their incoherence characterizes the entire life of the people. But now comes the most delicate part, for this forging art has in its turn been the subject of forgeries. These forgeries in the second dilution are more difficult to recognize. The forger knows how to make use of the confusion to which these works lend themselves. I have already remarked how easy it is to detect frauds when they imitate the products of an art of well-marked originality: this becomes less easy at periods of transition, when various elements are confounded: but how can they be detected when the forger imitates a forgery?

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<sup>16</sup> This is what M. Heuzey has so well called *l'action en retour*. See: *Catalogue du Musée du Louvre*, p. 84.

<sup>17</sup> PERROT et CHIFFEZ, *Histoire de l'Art*, t. III, p. 76.

## THE STATUE OF ASKLEPIOS AT EPIDAUROS.

Pausanias (II, 27. 2) describes this statue as follows: τοῦ δὲ Ἀσκληπιοῦ τὸ ἄγαλμα μεγέθει μὲν τοῦ Ἀθήνησιν Ὀλυμπίου Διὸς ἡμισυ ἀποδεῖ, πεποιήται δὲ ἐλέφαντος καὶ χρυσοῦ· μαρτυρεῖ δὲ ἐπὶ γράμματι τὸν εἰργασμένον εἶναι Θρασυμήδην Ἀργινότου Πάριον. κάθηται δὲ ἐπὶ θρόνου βακτηρίαν κρατῶν, τὴν δὲ ἐτέραν τῶν χειρῶν ὑπὲρ κεφαλῆς ἔχει τοῦ δρόκοντος, καὶ οἱ καὶ κύων παρακατακείμενος πεποιήται. τῷ θρόνῳ δὲ ἡρώων ἐπειργασμένα Ἀργείων ἐστὶν ἔργα, Βελλεροφόντου τὸ ἐς τὴν Χίμαιραν καὶ Περσεύς ἀφελὼν τὴν Μεδούσης κεφαλὴν.<sup>1</sup>

Athenagoras (*Leg. pro Christ.* 14, p. 61: ed. Dechair) says: ὁ ἐν Ἐπιδάυρῳ Ἀσκληπιὸς ἔργον Φειδίου.<sup>2</sup>

How little weight this passage carries with it, is evident: Pheidias was the great master of chryselephantine sculpture; the Asklepios in Epidauros was a chryselephantine statue; therefore, Athenagoras, who wrote in the middle of the second century after Christ, asserts that the Asklepios in Epidauros was a work of Pheidias. Athenagoras had no authority for his words: nevertheless, this passage has influenced some modern writers so far as to lead them to call Thrasymedes a pupil of Pheidias.<sup>3</sup>

Several coins of Epidauros<sup>4</sup> represent the god very nearly in the manner described by Pausanias; one<sup>5</sup> corresponds in every particular

<sup>1</sup> "The statue of Asklepios is half as large as the Olympian Zeus at Athens. It is made of ivory and gold; and an inscription informs us that the artist was Thrasy-medes, son of Arignotos, a Parian. The god sits upon a throne holding a staff, but the other one of his hands he holds over the head of the serpent, and a dog is represented lying down beside him. And on the throne are represented, in relief, exploits of Argive heroes, that of Bellerophon against the Chimaira, and Perseus carrying off the head of Medusa."

<sup>2</sup> "The Asklepios at Epidauros, a work of Pheidias."

<sup>3</sup> OVERBECK, *Plastik*, i<sup>2</sup>, p. 279 f; cf. MRS. MITCHELL, *Hist. of Anc. Sculp.* p. 319; BRUNN, *Gesch. d. griech. Künstler*, i, p. 246 f, cf. p. 300.

<sup>4</sup> PANOFKA, *Asklepios und die Asklepiaden* (*Abhdlgn. d. Berl. Akad.* 1845, Taf. i. 7, 9).

<sup>5</sup> FRIEDLÄNDER, *Berliner Blätter für Münzkunde* III, p. 25, pl. xxx. 3 and *Arch. Ztg.* 1869, Taf. xxiii. 8; MIONNET, *Descr.* 2. 239, 70; W. M. LEAKE, *Numismata Hellenica, Europ. Greece*, p. 50.



except that the reliefs on the throne are omitted. These coins have heretofore been regarded as the only reliable representations of this statue.

Brunn, in his *Archäologische Miscellen* 4,<sup>6</sup> calls attention to two terracotta reliefs from Melos,<sup>7</sup> one representing the contest of Bellerophon with the Chimaira, the other, Perseus riding off with the head of Medusa. These he believes to be copies of the reliefs on the throne of Asklepios. In his lectures, before the publication of the article in question, he had apparently stated his belief that these reliefs were not copies of those at Epidauros, because, without change, they could not well be used to decorate the throne. This belief, however, as he expressly states, he had given up; for, although the style of the reliefs is archaic, or at any rate borders upon the archaic, their appearance does not force us to place the date of their execution (or of that of the originals from which they are copied) before Pheidias, but only at about the time of Pheidias. Brunn therefore considers Thrasymedes a contemporary and pupil of Pheidias,<sup>8</sup> and thinks the Melian reliefs are copies of those on the throne of Asklepios. It seems, however, that this plain statement was mis-

<sup>6</sup> *Sitzungsber. d. München. Akad.* 1872, p. 535.

<sup>7</sup> MILLINGEN, *Anc. uned. mon.* II, pl. 2, 3; MÜLLER-WIESELER, *Denk.* I, XIV, 51, 52.

<sup>8</sup> I give part of this article in Brunn's own words: "Am Throne des Asklepios zu Epidauros waren nach Pausanias (II, 27, 2) das Abenteuer des Bellerophon gegen die Chimaira und Perseus, welcher der Medusa das Haupt abgeschlagen, in Relief dargestellt. Eben diese beiden Szenen finden wir, offenbar als Seitenstücke gearbeitet, auf zwei Terracotta-Reliefs aus Melos im Britischen Museum wieder (Millingen, *Anc. uned. mon.* II, 2-3). Es lag daher nahe, diese letzteren für Copien nach den Darstellungen des Thrones zu halten. . . . Der Styl der Terracotten würde der Annahme, dass Thrasymedes, der Künstler der Statue in Epidauros, ein Zeitgenosse des Pheidias gewesen, nicht gerade widersprechen. Er scheint allerdings noch auf der Grenze des Archaismus zu stehen, ist aber dabei von einer fast raffinierten Feinheit, und eine gewisse Herbigkeit in der ganzen Linienführung, welche diese Reliefs mit andern einer gleichen Kategorie gemein haben, lässt sich vielleicht darauf zurück führen, dass sie als für decorative Zwecke bestimmt, sich auch im Styl bestimmten tektonischen Gesetzen unterordnen mussten. . . . Obwohl sonach Alles für die im Anfange ausgesprochene Vermuthung zu sprechen schien, so glaubte ich sie doch bei meinen letzten kunstgeschichtlichen Vorlesungen aus einem scheinbar sehr positiven Grund wieder in Zweifel ziehen zu müssen: brachten wir nemlich die beiden Reliefs, so wie sie sind, an den beiden Seiten eines Thrones an, so würde die eine Gruppe nach der Vorder-, die andere nach der Rückseite gewendet erscheinen, was offenbar unstatthaft wäre. Eine genauere Betrachtung wird aber auch diesen Einwand beseitigen." Brunn proceeds to show that the maker of the terracottas turned his model round in the Perseus scene, and that, if this be true, the originals of these reliefs would be well adapted to the adornment of a throne.



understood by W. Klein, for he cites<sup>9</sup> Brunn in such a way as to make him seem to be authority for the statement that Thrasymedes preceded Pheidias.

Misled apparently by Klein, Mrs. Mitchell goes still further. In her *History of Ancient Sculpture*, p. 319, she says: "Thrasymedes of Paros was also reckoned among those who came under Pheidias' influence." Then follows a description of the statue of Asklepios, accompanied by a cut of the coin first published by Friedländer. Then: "Thrasymedes' costly colossus was once thought to be reflected in coins found at Epidauros." The note on this passage (612 a) reads: "This coin has recently been shown to be older than Pheidias (Brunn, *Arch. Misc.* S. 4; Klein, *Arch. Epig. Mitt. aus Oest.* VII. S. 70), and hence cannot be dependent upon Pheidias' statue in any way." Brunn, in the article referred to, makes no mention whatever of the coin in question, a glance at which as it is published in the *Archäologische Zeitung* is enough to make it evident that it belongs to a time long after Pheidias.<sup>10</sup>

Kabbadias (in the *Ἐφημερίς Ἀρχαιολογική* of 1885, pl. 2, No. 6) published a relief from Epidauros representing Asklepios seated in a very easy and nonchalant posture facing toward the right of the spectator. The slab is broken off at the top and the left side, and the right arm

<sup>9</sup> *Arch. Epigr. Mitt. aus Oesterreich*, VII (1883) note 9, p. 70: "Auch der epidaurische Asklepios von Thrasymedes wurde später dem Phidias zugeschrieben, ohne ihm zu gehören, weil Technik und Motiv äusserlich an dessen olympischen Zeus erinnern mochten, wie denn Pausanias an den im Athenischen Olympieion erinnert. Dann braucht man aber der Zuthellung des Athenagoras nicht die Concession zu machen (worin ich Brunn früher gefolgt bin) Thrasymedes für einem Schüler des Phidias zu halten. Dass er älter war als sein angeblicher Lehrer, darauf führen schon die Copien der Thronreliefs, wie sie Brunn *Arch. Misc.* 4 erwiesen hat." These words do not actually make Brunn responsible for Klein's opinion, but they seem to imply that Klein follows Brunn in making Thrasymedes older than Pheidias, as well as in considering the Melian reliefs copies of those at Epidauros.

<sup>10</sup> As I know this coin only from the publication referred to and the cuts given by Overbeck and Mrs. Mitchell, I shall not venture to assign an exact date. Even from these publications, however, it can be seen that the coin belongs to a period not preceding the fourth century, and it may well belong to a later time. The obverse has a youthful male head with a wreath of bay leaves (or possibly olive leaves). Perhaps this represents Apollon Maleatas, who is mentioned by the Epidaurian poet-aster Isyllos (*Ἐφ. Ἀρχ.* 1885, p. 66, l. 2; WILAMOWITZ, *Isyllos von Epidauros*, p. 4).

Perhaps the confusion in Mrs. Mitchell's note arises from the imperfect citation by Klein. One would hardly know that "*Brunn, Arch. Misc.* 4" was meant to refer to the *Sitzungsberichte* of the Munich Academy for 1872.

of the god is gone from the shoulder. The left arm is nearly parallel to the body as far down as the elbow, but the forearm is extended at an angle somewhat above the horizontal line. The forefinger (the only one left) is also extended. The figure is clothed with a himation so draped as to cover the legs, back, left shoulder and arm, leaving the front and right side of the body uncovered. Portions of the feet are missing, but enough remains to show that they were covered by shoes or sandals with elaborate straps. There is no trace of staff, serpent, or dog. Kabbadias (p. 48 ff.) considers this relief the best extant imitation (*ἀντίτυπον*) of the statue by Thrasymedes. The coins, however, give the figure with the right hand extended over the head of the serpent, and the raised left hand holding the staff. If the relief in the 'Eφ. 'Aρχ. were restored as nearly as possible to correspond to the coins, the hands would still be reversed. Besides, it is highly improbable that, if the relief were a copy of the great statue, all the characteristic attributes of the statue—staff, serpent, and dog—would have been so broken off as to leave no trace. Moreover, the position of the figure in the relief is suggestive of ease and comfort, rather than of the dignity which must certainly be ascribed to the great statue of the temple. Similar figures occur on votive reliefs found in Athens. Perhaps the closest parallel is the one published in the *Mith. d. deutschen Inst.* 1877, Taf. 16; the resemblance lying not so much in the exact correspondence of details, as in the general easy effect of the position. No one would take this relief for a copy of a temple-statue, though it is not unlikely that the great statue of Thrasymedes influenced later artists at Athens as well as at Epidauros; but this influence would naturally extend only to the general type of Asklepios, not to details. The artist of the relief in the 'Eφ. 'Aρχ. was doubtless subject to this influence, and his conception of Asklepios was probably formed in accordance with the appearance of the god as executed by Thrasymedes, but there is no reason for considering the relief to be a direct copy of the great statue.

We must, then, as heretofore, derive our idea of the work of Thrasymedes from the coins. The figure represented upon them reminds us, however, less of the Zeus of Pheidias than of later works, as, for instance, the Zeus of Antioch. It seems almost incredible that such a figure should be executed by a contemporary of Pheidias, and still more incredible that it should be the work of him who designed the originals of the Melian reliefs. Kabbadias (*Eφ. 'Aρχ.* 1885, p. 44) mentions an inscription, since published (*'Eφ. 'Aρχ.* 1886, p. 147 ff.), which

records the expenditures for the building of the temple of Asklepios. This inscription he assigns to the first part of the fourth century. The statue which Pausanias describes as existing in his day must have been in this temple (or certainly not in the temple which preceded this one); so that Kabbadias is quite justified in drawing the inference (p. 50, note) that the statue by Thrasymedes must have been made after the erection of the temple; and that Thrasymedes himself flourished, not in the days of Pheidias, but, at the earliest, in the early part of the fourth century. Perhaps he belonged to a still later period. L. Ross (*Inscr. gr. ined.* fasc. III, No. 298) published the following inscription which he found at Kalymna: *Ναίας με ἀνέθηκεν Ἀπόλλωνι υἱὸς Θρασυμάδεος | ἔργων ὧν ὁ πατήρ ἡργάσατο τὴν δεκάτην σοι.* From the form of the letters, Ross assigned the third century as the probable date of the inscription. Seeing that the expression *ἐργων ὧν ὁ πατήρ ἡργάσατο* made it probable that Thrasymedes here mentioned was a sculptor, Ross suggested that it might be the Parian, son of Arignotos, who executed the statue at Epidauros. As we have seen that Thrasymedes the son of Arignotos was not a contemporary of Pheidias, and cannot be assigned to a date earlier than the fourth century, it may well be that he lived so late that his son was the author of the inscription at Kalymna. At any rate, the suggestion of Ross is not without probability.<sup>11</sup>

To return to the Melian reliefs: they can no longer be considered imitations of the work of Thrasymedes, for, though their style may possibly not be too archaic for the age of Pheidias, it certainly is so for the age of Lysippos, or for that of Skopas and Praxiteles. But the throne at Epidauros was not the only place where these scenes were represented. Both appear on the throne of Apollon at Amyklai:<sup>12</sup> among the paintings in the Propylæia at Athens was one representing Perseus carrying the head of Medusa:<sup>13</sup> on the chest of Kypselos, Perseus carrying off Medusa's head was pursued by her sisters:<sup>14</sup> one of the metopes of Selinous represents Perseus slaying the Gorgon: both scenes are represented in the reliefs of Gjöl Baschi,<sup>15</sup>—at least the conflict of Bellerophon and the Chimaira is certainly there represented, and

<sup>11</sup> QUATREMÈRE DE QUINCY, *Le Jupiter olympien*, p. 356, placed Thrasymedes arbitrarily, as he himself says, between Ol. 120 and 155. This agrees with the date of this inscription. It is a strange coincidence that Quatremère's date is supported in this way.

<sup>12</sup> PAUS. III, 18. 11 (Perseus) and 13 (Bellerophon).

<sup>13</sup> PAUS. I, 22. 7.

<sup>14</sup> PAUS. V, 18. 5.

<sup>15</sup> BENNDORF, *Arch. Epigr. Mith. aus Oesterreich*, VI (1882) p. 202 (Bellerophon), p. 225 (Perseus).

probably that of Perseus and Medusa; though, as the slab with the Perseus is only partially preserved, the interpretation is not quite certain. This suffices to show that these scenes were both represented more than once by Greek artists in decorative sculpture, so that there is no sufficient reason for regarding the Melian reliefs as copies of the reliefs of Thrasymedes. Thus, the last ground assumed for considering Thrasymedes a contemporary of Pheidias is removed, and we must henceforth class him among the artists of the fourth century, or, if we adopt the conjecture of Ross, of the third century.

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[PLATE III-IV.]

TEXT.

Θεοί.

Εδ]οχσεν τῇ βουλῇ καὶ τῷ δήμῳ· Πανδιονίς ἐπρυτάνευε· Ἀριστόχ-  
σε]νος ἐγραμμάτευε· Ἀντιοχίδης ἐπεστάτει· Ἀντιφῶν ἡρχε· Ἀδοῦσαι[ο-  
ς ε]ἶπε· εἰρῆσαι τὸν Ἱερὸν τοῦ Κόδρου καὶ τοῦ Νηλέως καὶ τῆς Βασίλης κα-  
5 ἰ μισθῶσαι τὸ τέμενος κατὰ τὰς συγγραφάς· οἱ δὲ πωληταὶ τὴν εἰρῆσαι[ι-  
ν] ἀπομισθωσάντων· τὸ δὲ τέμενος ὁ βασιλεὺς ἀπομισθωσάτω κατὰ [τ-  
ὰς χ] συγγραφάς, καὶ τοὺς ὀριστάς ἐπιπέμψαι ὀρίσαι τὰ Ἱερὰ ταῦτα  
ὅπως ἂν ἐχθῇ ὡς βέλτιστα καὶ εὐσεβέστα· τὸ δὲ ἀργύριον ἐς τὴν εἰρῆ-  
σιν ἀπὸ τοῦ τεμένους εἶναι· πράχσαι δὲ ταῦτα πρὶν ἢ ἡ ἐχθίεναι τήνδε  
10 τὴν βουλὴν, ἢ εὐθύνεσθαι χιλίῃσι δραχμῇ[σ]ι ἕκαστον κατὰ τὰ εἰρη-  
μένα· Ἀδοῦσιος εἶπε· τὰ μὲν ἄλλα καθάπερ τῇ βουλῇ, ὁ δὲ βασιλεὺς μ-  
ε]σθωσάτω καὶ οἱ πωληταὶ τὸ τέμενος τοῦ Νηλέως καὶ τῆς Βασίλης κα-  
τ]ὰ τὰς χ] συγγραφάς εἴκοσι ἔτη· τὸν δὲ μισθωσάμενον εἰρῆσαι τὸν Ἱε-  
ρὸν τοῦ Κόδρου καὶ τοῦ Νηλέως καὶ τῆς Βασίλης τοῖς ἑαυτοῦ τέλεσεν· ὁπ-

<sup>1</sup> In making both the copy and the transcription of this decree the strict στοιχηδόν order has been followed. The stone shows a few unimportant irregularities, but no attempt has been made to reproduce these. In other respects, I hope the copy is a careful one. The regular number of letters to the line is fifty-two, but there are in all six lines which vary from this standard. In the transcription the ordinary characters and spelling have been used, except in the case of ψ and ξ, and, inasmuch as the rough breathing is in general not indicated by the stone-cutter and the long ε-sound is for the most part represented by Ε, the character Η has been given wherever it is found on the stone. [From the stone-cutter's habit of omitting the rough breathing (as in ἕκαστος, ἕκαστον, ll. 10, 15; ἀλαδε, l. 35; ὀριστάς, ὀρίσαι, l. 7; in ἐαντοῦ, l. 14; in forms of the articles; in relative words—but note καθάπερ, l. 11: retaining it only in ἱερὸν, ἱερά, ll. 4, 7, 30), no safe inference can be drawn as to any distinction made by him between the aspirated and unaspirated forms of εἰρῆσαι and εἰρξαι.—EDITOR.]

## TRANSLATION.

Θεοί.

A decree passed by the Senate and the people: The Pandionis held the prytany: Aristoxenos was Scribe: Antiochides was Epistates: Antiphon was Archon: Adousios made the motion:—To enclose the Sanctuary of Kodros, Neleus and Basile, and to let the temenos in accordance with the provisions of the commissioners.<sup>2</sup> The Poletai shall let the contract for the fencing in, and the Basileus shall let the temenos according to the provisions of the commissioners, and he shall further send the Horistai to fix the boundary of these Sanctuaries in whatever way shall be best and most after reverent usage. The money for the fencing in shall be taken from the treasury of the Sanctuary (τέμενος); and these matters shall be attended to before the present Senate is dissolved, or the Poletai and the Basileus (ἐχαστον) shall be liable to a fine of 1,000 drachmae, in accordance with the previous determinations (εἰρημένα).

Adousios moved the amendment: The provisions of the Senate are accepted; and the Basileus and the Poletai shall let the temenos of Neleus and Basile, according to the provisions of the commissioners, on a lease of twenty years; and the lessee shall enclose the Sanctuary of Kodros,

The letters κλεπτης at the end of the inscription, and whatever may have preceded them, have no connection with the decree. They are in later characters and, as Koumanoudes suggests, may have been the work of some παραβόχολος.

<sup>2</sup> κατὰ τὰς ἐνυγραφαίς. See DITTENBERGER, *Sylloge Inscriptionum Graecarum*, p. 24: "Haud raro populus Atheniensium aut uni homini aut collegio decemvirovum vel trigintavirovum mandabat ut de certa quadam re legem conscriberent, quae deinde senatus populiue suffragiis rata fieret. Hoc legum genus, medium quodammodo inter νόμους et ψηφίσματα, intellegendum est, ubi quid fieri dicitur κατὰ τὰς ἐνυγραφαίς, cf. *C. I. A.* 1, 31, A. 15 (*Sylloge*, 12). *C. I. A.* 1, 96, 533. *Lysias* xxx, 17." For a more extended discussion of the ἐνυγραφαί, see *Bulletin de Correspondance Hellénique*, iv, pp. 248 ff. The inscription there discussed is published *Sylloge*, 13.

- 15 ὁση]ν δ' ἂν ἀλφῆ μ[ίσθ]ωσιν τὸ τέμενος κατὰ τὸν ἐνιαυτὸν ἕκαστον καταβαλλέτω τὸ ἀργύριον ἐπὶ τῆς ἐνάτ[ης] π[ρ]υτανείας τοῖς ἀποδέκταις[ς]. οἱ δὲ ἀποδέχται τοῖς ταμίῃσι τῶν ἄλλων θεῶν παραδιδόντων κατὰ τὸν νόμον· ὁ δὲ βασιλεὺς ἐὰν μὴ ποῇσῃ τὰ ἐψήφισμένα ἢ ἄλλο]ς τις οἷς προστέτακται περὶ τούτων ἐπὶ τῆς Αἰγῆδος πρυτανείας,
- 20 εὐθυνέσθω μωρίῃσι δραχμῇσιν τὸν δὲ ἐωνημένον τὴν ἰλὺν ἐκκομίσασθαι ἐκ τῆς τάφρου ἐπὶ τῆσδε τῆς βουλῆς ἀποδόντα τὸ ἀργύριον τῷ Νηλεΐ ὅσου ἐπρίατο. ὁ δὲ βασιλεὺς ἐχθαλειφάτω τὸν πριεμνον τῇν ἰλὺν ἐπειδὴν ἀποδῶ τῇμ μισθώσιν, τὸν δὲ μισθωσάμενον τὸ τέμενος καὶ ὁπόσου ἂν μισθώσεται ἀντενγραφάτω ὁ βασιλεὺς ἐς τὸν τοῖχον καὶ τοῖς ἐγγυητάς κατὰ τὸν νόμον ὅσπερ κεῖται τῶν τεμένων. τὸ δὲ ἐψήφισμα τόδε, ὅπως ἂν ᾗ εἰδέναι τῷ βουλομένῳ, ἀναγράφας ὁ γραμματεὺς ὁ τῆς βουλῆς ἐν στήλῃ λιθίνῃ καταθέτω ἐν τῷ Νηλεΐφ παρὰ τὰ ἱερία, οἱ δὲ κωλαχρέται δόντων τὸ ἀργύριον ἐς ταῦτα. μισθοῦν δὲ τὸν βασιλεῖα τὸ τέμενος τοῦ Νηλέως καὶ τῆς Βασίλης κατὰ
- 30 τάδε· τὸν μισθωσάμενον εἰρῆσαι μὲν τὸ Ἱερὸν τοῦ Κόδρου καὶ τοῦ Νηλέως καὶ τῆς Βασίλης κατὰ τὰς χονογραφὰς ἐπὶ τῆς βουλῆς τῆς εἰσιούσης, τὸ δὲ τ[έμ]εν[ος] τοῦ Νηλέως καὶ τῆς Βασίλης κατὰ τάδε ἐργάζεσθαι· φυτεῦσαι φυτευτήρια ἐλαῶν μὴ ὀλείζων ἢ διακόσια πλέονα δὲ ἐὰν βούληται, καὶ τῆς τάφρου καὶ τοῦ ὕδατος κρατεῖν τοῦ ἐγ' Διὸς τὸν μισθωσάμενον, ὁπόσον ἐντὸς βεῖ τοῦ Διουσιου καὶ τῶν πυλῶν, ἢ ἄλλαδε ἐ[χ]σελαύνουσιν οἱ μύσται καὶ ὁπόσον ἐντὸς τῆς οἰκίας τῆς δημοσίας καὶ τῶν πυλῶν αἰ ἐπὶ τὸ Ἱσθμονίκου βαλανεῖον ἐκφέρουσι· μισθοῦν δὲ κατὰ εἶκοσι ἐτῶν.

— κλεπτῆς

This important inscription (PL. III-IV) was found in the winter of 1884-85 while diggings were made for the foundation of a new house some distance southeast of the Akropolis of Athens, to the left of the steam-tramway which leads to Phaleron.<sup>3</sup> It is inscribed on a stele of Pentelic marble 1.49 met. in height, 0.64 met. in width and 0.20 met. in thickness. The top of the stele is finished in the shape of a small pediment, and in this are the traces of a relief which, together with the protecting cornice, was much mutilated when the stone was subsequently dressed for building into a wall. The relief seems to have contained, on

<sup>3</sup>The inscription is now in the yard of the National Museum.



Neleus and Basile at his own cost, and whatever money the temenos yields as its annual rent he shall pay down to the Apodektai in the ninth prytany; the Apodektai, in accordance with the law, shall hand it over to the Treasurers of the other gods. And the Basileus, or any other person in whose charge these things have been placed, if he shall not do that which has been decreed, during the prytany of the Aegæis, shall be fined 1,000 drachmae. The person who buys the mud shall remove it from the trench, when he has payed its price to Neleus, during the existence of the present Senate. The Basileus shall erase (the name of) the buyer of the mud, whenever he shall make the payment, and in its place he shall write (*ἀντενγράφω*) upon the wall (the name of) the lessee of the temenos with the amount of the rent and (the names of) the bondsmen, according to the law for the regulation of sanctuaries. For the information of such as desire it, the Scribe of the Senate shall cause the decree to be engraved upon a stone stele and shall set it up in the Neleion next the staging, and for this purpose the Kolakretai shall give the money. The Basileus shall let the temenos of Neleus and Basile under the following conditions: The lessee shall enclose the Sanctuary of Kodros, Neleus and Basile according to the provisions of the commissioners during the term of the Senate now entering upon its duties, and he shall cultivate the temenos of Neleus and Basile in the following way: He shall set out no less than two hundred young olive trees, and more if he chooses; and the lessee shall have control over the trench and all the rain water which flows within the Dionysion and the gate at which the mystai go forth to the sea, and within the οἶκία δημοσία and the gate which leads to the Bath of Isthmonikos. The lease shall run for twenty years.

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the left, a bearded man seated, and with his left arm extended forward and upward; on the right, a man on horseback whose chlamys floats behind him in the wind. The first publication of the inscription was by Koumanoudes in the *Ἐφημερίς Ἀρχαιολογική* (1884, p. 161), but he has not treated it in detail; Ernst Curtius also briefly discusses the inscription (*Sitzungsberichte der Berl. Akademie*, May 21, 1885), but without publishing the text, his chief object being to determine, if possible, the exact location of the Sanctuary in question.<sup>4</sup> In my own study of the decree, I have been greatly assisted by Dr. J. R. S. Sterrett, who not only

<sup>4</sup> Brief notices of the inscription are in the *Am. Journal of Archaeology*, I, pp. 228, 469.

made for me a careful copy directly from the stone, but sent me also an impression of the inscription which has been of great help. This has enabled me to correct, in two places, readings given by Koumanoudes, and thus to discover the sense where the meaning has hitherto been obscure. In l. 18, where Koumanoudes has ΠΟΛΕΞΕΙ, I have given ΠΟΙΕΞΕΙ, a reading which the impression makes perfectly clear, and which the sense demands.<sup>5</sup> Again, in l. 22, I have given ΕΞΑΛΕΥΑΤΟ for the incorrect form ΕΧΚΑΛΕΞΑΤΟ of Koumanoudes. After the Χ the impression shows a Ξ without any doubt, and the Υ, although greatly blurred, is reasonably certain.<sup>6</sup> The general sense of the passage, too, and especially ἀντεγγράψατω l. 24, assures the correctness of the reading.<sup>7</sup> In l. 35 at the end, I have restored ἐ[χ]σελαύνουσιν where Koumanoudes reads εἰσελαύνουσιν. The second letter of the word is hopelessly gone, but the indentation upon the stone in the place of the missing letter is round and thus points rather to Χ than to Ι. ἀλαδς εἰσελαύνουσιν cannot be the right reading.

<sup>5</sup> Dr. STERRETT writes: "There can be no doubt about any of the letters in this word except the last Ε which is exceedingly faint."

<sup>6</sup> In regard to the form ψ Dr. STERRETT writes: "My opinion, after a prolonged and careful inspection of the stone and the impression, is that the letter is ψ."

Against the restoration of ἐξαλειψάτω the fact that the undoubtedly genuine diphthong ει is represented by the character Ε and not by ΕΙ—as it is in the inscription cited in Note 8—can hardly count as a weighty argument. This irregularity may be due to the carelessness of the stone-cutter, of which there is abundant evidence, or to the confusion common at this time in the writing of the genuine and spurious diphthong ει. Carelessness in engraving is shown (l. 8) by the form εἰσεβέστα and by the fact that (l. 27) the iota adscripta in στήλη λιθίνη were evidently left out in the first place and subsequently added (this irregularity does not appear in the copy). Further (l. 35) we have Ε = ψ.

Cases of ει representing the spurious diphthong are common enough in inscriptions of the latter half of the fifth century B. C., with a few instances still earlier. See MEISTERHAAS, *Grammatik der attischen Inschriften*, p. 7, and P. CAUER in Curtius's *Studien* VIII, pp. 230 and 255 ff. This is, of course, evidence that the genuine and spurious diphthong were coming to be no longer distinguished in pronunciation. On the other hand, instances like the one before us (ΕΞΑΛΕΥΑΤΟ), in which Ε stands for the genuine diphthong, are rare though not unknown. Cf. *C. I. A.* IV, 373 a. Πε(ι)-σίδος, and the instances in which ὀλειζων is written with the simple Ε, *C. I. A.* I, 9. 10; 37 a, 17; and the inscription now under consideration, l. 33. In this word etymologists may not agree as to the precise origin of the diphthong ει, but, so far as I know, there is no difference of opinion about its being classed as genuine. A few similar irregularities exist in regard to the writing of ου.

<sup>7</sup> Cf. *C. I. A.* I, 32. 10: ἀποδόντων[δὲ τ]ὰ χρήματα οἱ πρυνταῖς μετὰ τῆς βουλῆς καὶ ἐξαλειφόντων ἐπει[δὲν] ἀποδώσιν, κ. τ. λ.

In considering the inscription, I will first examine the character of the letters, methods of spelling and the like, and will then comment on the subject-matter.

The decree is dated in the Archonship of Antiphon (Ol. 90. 3 = 418 B. C.), and the confusion which existed at Athens in the spelling at this time is singularly well illustrated in it. The character Η occurs seven times: four times it is used to mark the rough breathing, and always in the word *ἑρὸν* (ll. 4, 7, 13, 30); three times it represents the long ε-sound (ll. 9, 10, 23). The Attic form υ is used by the stone-cutter, except in two instances (l. 12, ΝΕΛΕΟΞ, l. 26, ΒΟΛΟΜΕΝΟΙ). A more uncommon form in the early inscriptions is the Ionic letter Ψ (l. 22);<sup>8</sup> indeed, so far as I know, the only other inscription before Eukleides in which it exists is *C. I. A. I.* 1, 13 (before 444 B. C.), where it occurs twice in the word *ψήφισμα*. *C. I. A. I.* 283, where it is also found (l. 22), though referring to 434-3 B. C., was not engraved until after 403 B. C. In l. 5 we have *συγγραφάς*, in ll. 7, 13, 31, *χσυγγραφάς*. The following words afford examples of the spurious diphthong ει written as if it were genuine: *ἐπεστάται*, l. 2. *εἶναι*,<sup>9</sup> l. 9. *εἰρημένα*, l. 10. *εἰσόδους*, l. 31. For the character ε representing the genuine diphthong see Note 7, where the mistake also of the stone-cutter (l. 8) is noted. The spelling of the genuine and spurious diphthong ου, however, presents no peculiarities. In the examples of the dative plural of o-stems (ll. 16, 17, 19) the shorter form in -οις occurs, a not unusual thing even in much earlier inscriptions;<sup>10</sup> whereas, on the other hand, those of α-stems, which occur ll. 10, 17, 20, are the latest examples of the long endings which the Attic inscriptions have yet afforded (see Meisterhans, p. 48). In stems where the α is retained, the ending is ΑΙΞΙ, i. e. *ηαι* (see Meisterhans, p. 49, Note 480); in those, however, which take η, the simple -ηαι is used. Especially to be noted is *μηρίηαι* (l. 20), a violation of Attic usage difficult to account for. The shorter form of the dative plural occurs once (ll. 16, 17) in the word *ἀποδείκταις*. Lines 20, 23 afford, I believe, the only evidence we have from inscriptions that the spelling *ἰλλός*, not *εἰλλός*, is correct. Noteworthy is *πλέονα*<sup>11</sup> (l. 33) as an example of the longer form. The statement, therefore, of Meisterhans (*Grammatik*,

<sup>8</sup> KIRCHHOFF, *Studien zur Gesch. d. griech. Alphabet*, p. 82.

<sup>9</sup> This spelling of *εἶναι* is so common, even earlier, that it can hardly be reckoned as a peculiarity.

<sup>10</sup> MEISTERHANS, *Grammatik der attischen Inschriften*, p. 51.

<sup>11</sup> Probably not *πλεῖονα*: MEISTERHANS, p. 68.

p. 67), that down to 100 B. C. only the shorter forms in *-ω* and *-ους* are found, must be modified.<sup>12</sup> Among peculiarities of syntax may be noticed particularly (ll. 37, 38) *κατὰ εἴκοσι ἐτῶν*, where we should, of course, expect either the preposition with the accusative, or the accusative alone as in l. 13.

Examining the subject-matter of the decree, we find that it clearly consists of two parts: the first, extending as far as l. 11, is the original *προβούλευμα* of the Senate, the second, from l. 11 to the end, is the amendment which was doubtless added in the Assembly. The *προβούλευμα* belongs to that class of these documents in which the Senate did not content itself with merely introducing a given question to the Assembly, but also made definite proposals on its own account.<sup>13</sup> Adousios,<sup>14</sup> who introduced before the Senate the bill for the restoration and better administration of the Sanctuary in question, was led, we may suppose, by the discussion of the *προβούλευμα* in the Assembly to make his proposals more definite, and thus he himself becomes the mover of the amendment to his own bill. The *προβούλευμα* is complete in itself, and all that the Scribe had to do in preparing the decree for publication was to complete the formula of sanction by adding *καὶ τῷ δήμῳ*, and to append the amendment.<sup>15</sup> The Scribe and Epistates cannot be identified with any others of the same names.

The Sanctuary, in regard to which this decree was passed, and which very likely fell into decay in consequence of the vicissitudes of the Peloponnesian War, is variously styled τὸ ἱερόν τοῦ Κόδρου καὶ τοῦ Νηλέως<sup>16</sup>

<sup>12</sup> RIEMANN, *Revue de Philologie*, 1885, p. 184.

<sup>13</sup> GILBERT, *Gr. Staatsalterthümer*, I, pp. 276, 281 f.

<sup>14</sup> It seems hardly possible to determine with certainty whether this name was Adousios or Adosios. If it can be connected in any way with the word *ἀδοσίον*, which HESYCHIUS defines as *ἐραστὸν, σύμφωνον* (cf. also HESYCH., s. v. *ἀδουσιασάμενοι* 'διελεγόμενοι, ὁμολογούμενοι'), the former spelling would seem most probable. See, however, also the word *ἀδίσιος* in Hesych. The form *ἀδουσιάσασθαι* is to be found in an inscription published in the *Ἐφημερίς Ἀρχαιολογική*, 1884, p. 133, and noticed in *Am. Journal of Archaeology*, I, p. 264. ΚΟΥΜΑΝΟΥΔΗΣ ('Εφ. Ἀρχ. II.) says of this word: 'Ἐνταῦθα δὲ φαίνεται κείμενον ἐπὶ τῆς σημασίας τοῦ ἐλέσθαι ἢ στέρεται ἢ συμφωνίᾳ λαβεῖν. It seems, however, to have some meaning in connection with tribal registration. The only other place besides our inscription in which the name Adonsios occurs is XEN. *Kyropaid.* 7. 4. 1 and 8. 67, where by the latter reference it is the name of a Karian Satrap. It would, however, hardly be safe to base the form of the Athenian's name on these passages.

<sup>15</sup> GILBERT, *Jahrb. f. Phil.* Vol. 119 (1879) p. 228.

<sup>16</sup> This name is also found written *Νεϊλέης*, and it may be questioned whether, when it refers to the son of Kodros, it should not always be so written. Cf. STEPH. *Thesaurus*, s. v. *Νεϊλέης*.

καὶ τῆς Βασίλης<sup>17</sup> (ll. 4, 14, 30), τὸ τέμενος τοῦ Νηλέως καὶ τῆς Βασίλης (ll. 29, 32), and also simply τὸ Νηλεῖον (l. 27).<sup>18</sup> It appears, too, from the beginning of Plato's *Charmides* that it was also known as, τὸ τῆς Βασίλης ἱερόν.<sup>19</sup> Apart, however, from this inscription, and the hitherto uncertain passage in the *Charmides*, nothing whatever is known of the existence of the cult which has now come to light. That Kodros should be honored in this wise is most natural, and the location of the Sanctuary at no great distance from the Ilissos (see ll. 34 ff.) makes it probable that the legend of the king's death may have been connected with the creation of a temenos in honor of his memory. Pausanias (I, 19. 5), in speaking of the Ilissos, says that Kodros was killed near it, and the epigram (*C. I. A.* III, 943 = Kaibel, 1383) tells us that his grave was ὑπ' ἀκροπόλῃ.<sup>20</sup> What could have been the special reason, however, for including Neleus in the Sanctuary is not so clear. With Athens, except as the son of Kodros, he has little connection, and his grave, Pausanias says (VII, 2. 6), was at Branchidai (Didymoi) near Miletos.

<sup>17</sup> CURTIUS writes Βασίλῃ instead of Βασίλῃ. The former accentuation is preferred by Boeckh, who discusses the point *C. I. G.* II, p. 108; with which cf. especially his *Adn. Crit. ad Pindar. Nem.* I, 39; and *Pyth.* IV, 5. Cf. also BUTTMANN, *Ausfl. Gram.* § 119, 51. These would make the form a contraction of Βασίλῃα. But LOBECK (*Pathologiae sermonis graecae prolegg.* pp. 43 sqq.) shows conclusively that we are not justified in changing the traditional accent Βασίλῃ to Βασίλῃ on this theory. He quotes ARKADIOS, p. 109, τὰ εἰς ἰλῆ ὑπερδυσίλλαβα βαρύνεται παστίλῃ (σπαστίλῃ) μαρίλῃ, μυστίλῃ, and adds, "ubi Βασίλῃ excidisse apparet ex canone Theognosti p. 111 barytona in ἡλῃ et ἰλῃ complexo. Cf. STEPH. BYZ. s. v. 'Αγάμεια λέγεται δὲ καὶ 'Αγάμῃ, ὡς πρέσβεια πρέσβῃ, καὶ τὸ βασιλεία κατὰ συναλοιφὴν Βασίλῃ, οὕτως 'Αγάμεια 'Αγάμῃ. Etym. Mag. 397, 43, Πλειστοδόκη, Πλειστοδόκεια. Λαοδάμη, Maxim. 93, Schol. Eurip. *Orest.* 5, Λαοδάμεια, 'Ιπποκράτη—εἰα, Διομήδῃ—εἰα, Τιμάρτη—εἰα, Anth. app. 'Αλέξανδρα—εἰα." Cf. LOBECK, *Paralipomena grammaticae graecae*, p. 321.

<sup>18</sup> CURTIUS prefers to write τὸ Νηληϊόν.

<sup>19</sup> The passage from the *Charmides* is usually given as follows: καὶ δὴ καὶ εἰς τὴν Ταυρέον παλαίστραν τὴν καταντικρὺ τοῦ τῆς βασιλικῆς ἱεροῦ εἰσῆλθον. Codd. A and B (Bekker) have Βασίλῃς and Βασίλῃς. URICHS (*Rhein. Mus.* N. F. 12, p. 307) proposed to read Βασίλειας instead of the obscure form Βασίλικῃς, and Loeschke suggests the same emendation in a Dorpat Program for 1884 (*Vermuthungen zur griechischen Kunstgeschichte und zur Topographie Athens*, III). The inscription shows that the true reading is without doubt τοῦ τῆς Βασίλης ἱεροῦ.

<sup>20</sup> The words of PAUSANIAS are: δέικνται δὲ καὶ ἐνθα Πελοποννήσιοι Κόδρου τὸν Μελάνθον βασιλεύοντα 'Αθηναίων κτείνουσι. The epigram is as follows:

Κόδρου τοῦτο πῆγμα Μελανθεῖάο [ἀνακτος],  
 ξεῖνε, τὸ καὶ μεγάλῃν 'Ασιδα τειχίσας[ο].  
 σῶμα δ' ὑπ' ἀκροπόλῃ φέρον τάρχυνεν ['Αθηνέων]  
 λάος, ἐς ἀθανάτους δόξαν ἀειράμενος.

On the death of Kodros, see GROTE, *Hist. of Greece*, Part I, c. XVIII, section III (2).

Nevertheless, as oekist of Miletos,<sup>21</sup> he was the means of spreading Athenian influence and doing honor to his mother city; and it is not without weight that this is suggested in the epigram by the words πέσιμα—τὸ καὶ μεγάλην Ἀσίδα τεργίσαιτο, which may doubtless be interpreted to mean that the death of Kodros was the indirect cause of the settlements on the coast of Asia Minor; that is, of the going forth of the ἀποκία with Neleus.<sup>22</sup> Curtius, in his brief discussion of this decree, already alluded to, takes the not unlikely view that the establishment of the Sanctuary to Neleus belongs to the period when the Athenians lent their assistance to the twelve Ionic cities in their revolt against Persia about 500 B. C.

It should be noted that, although the temenos was common to Kodros, Neleus and Basile, more than one Sanctuary existed (cf. l. 7, τὰ ἱερά); and further, that Neleus seems to have been of special importance, since it is provided (l. 27) that the stone be set up ἐν τῷ Νηλείῳ and that the buyer of the mud shall pay its price to Neleus (l. 22).

A still more difficult matter to understand is the connection of Basile with Kodros and Neleus. It seems, however, most reasonable to consider, with Curtius, that she was simply a personification of kingly power, since thus her union with Kodros and Neleus at Athens would be singularly fitting. In this connection, it is interesting to note the fine personification of kingly might which Hermes is represented as showing to Herakles under the form of a beautiful woman, in the first Oration of Dio Chrysostomos. Here Βασίλεια appears as μαζαρία δαίμων, Διὸς βασιλέως ἔχρονος, and she is represented as being surrounded by Δίκη, Εὐνομία, Εἰρήνη and Νόμος. Again (Diodoros, III, 57) Βασίλεια is described as one of the daughters of Ὀυρανὸς and Γῆ, σωφροσύνη τε καὶ συνέσει τῶν ἄλλων διαφέρουσα. Aristophanes also (*Birds*, 1535 ff., 1753) personifies the kingship of Zeus under the figure of χαλλίστη κόρη Βασίλεια, and the Scholiast tells us that Kratinos used a similar figure.<sup>23</sup>

<sup>21</sup> GROTE, *Hist.* Part I, c. vi, section 1, and Part II, c. XIII. Also GILBERT, *Gr. Staatsalterthümer*, II, p. 138 f.

<sup>22</sup> Cf. Commentary of C. I. A. on the epigram, where, in answer to the view that Ἀσίδα refers to Attika, which was anciently also called Ἀσίς (Euphorio, *ap. schol. Dionys. Perieg. ad v. 60*), it is said: "quamquam potest etiam ita explicari, ut morte Codri (praeter Atticam ab incursione hostium liberatam) etiam id effectum esse dicatur, ut Asiae ora oppidis munitis cingeretur."

<sup>23</sup> Various attempts have been made to identify Βασίλεια at Athens with other divinities. For instance, WIESELER (*Adversaria in Aeschyli Prometheus et Aristophanis Aves*, p. 124) seeks to prove that she is Athena, and more recently LOESCHCKE (see Note 20) has attempted to identify her with ἡ μεγάλη Μήτηρ, and to place her sanctuary in the



The personification, therefore, of kingly power in some such way as in the instances cited can hardly be deemed a forced conception, and the association in a common Sanctuary of such a being with the two persons who represent in an eminent degree the royalty of Athens is surely very appropriate. Yet it is not to be denied that, after all, this explanation of Basile is little more than a conjecture.

The location of the temenos of Kodros, Neleus, and Basile may, in general, be considered certain. The inscription (ll. 34 ff.) gives four points within which the lessee of the temenos is to have control of the rain-fall for purposes of irrigation, and, if we can fix even three of these approximately, we shall know about where the Sanctuary lay. The points are the Dionysion and the gate at which the mystai go forth to the Sea, the οἰκία δημοσία, and the gate which leads to the bath of Isthmonikos. It is evident, roughly speaking, that the first two points constitute the northern and southern, the last two the western and eastern boundaries of this space. The position, then, of the first two points, the Dionysion and the gate used by the mystai, which must, at any rate, have been near the Itonian gate, may within narrow limits be known. The eastern point also, the gate leading to the bath of Isthmonikos, which we must suppose to have been near the Ilissos, was doubtless somewhere not very far distant from Kallirrhōē. The position of the οἰκία δημοσία, the western boundary, we can unfortunately not fix, but, from our approximate knowledge of the other three points, we shall not be far wrong in placing the temenos in the neighborhood of the present military hospital. This is the position Curtius has assigned to it; indeed any other is hardly possible, and, to illustrate his article, he has published a little map which is helpful, if we remember that it can only indicate the *general* location of the Sanctuary.<sup>24</sup> The

Μητροῶν. To this article I shall have occasion to refer in another connection. The following inscription seems to show that Βασίλεια was worshiped in Thera. Θεᾷ(ι) βασιλείᾳ(ι) Ἐπ[ίσ]τοχος καὶ [Π]ε[ρ]σ[ς] ἀρίστα χαρίσσειον. Cf. L. Ross, *Mon. dell' Inst.* III, 26. 9; *Annali dell' Inst.* XIII, p. 20. The inscription has been more lately published in the *Gazette Archéologique* 1883, p. 221 ff. pl. 37, where there is a representation of the small temple in which it was found. In the *Gazette* the view is taken that the building was sacred to Basileia; Ross, on the other hand, held her to be only the protectress of the Sanctuary, which he thought was a Heroön.

<sup>24</sup> It may not be without profit, in this connection, to note some of the topographical conjectures which have been overthrown by the discovery of the general location of τὸ τῆς Βασίλης ἱερὸν. From the passage in the *Charmides* (see Note 20) it is evident that, if the Sanctuary of Basile can be located, the position of the Palaistra will, in a general way, be known. Thus KONRAD LANGE (*Haus und Halle*, p. 99) would identify τὸ τῆς Βασίλης ἱερὸν with ἡ βασιλῆος στοά, a hardly possible identity in any case,



position of the τάφος mentioned in l. 21 cannot be known with perfect certainty. Curtius has given it on his map as running from the Dionysion to a point in the city-wall just east of the Itonian gate and thence to the Ilissos. This, in all probability, was the general direction of the trench, since it can hardly have served any other purpose than to drain the once marshy quarter of the city known as αἱ Λίμναι. It is not unreasonable to suppose that such a trench formed the outlet of the subterranean gutter which carried the water from the Orchestra of the Theatre, where during the winter months great quantities must have collected.

It remains to consider a few matters of interest in our decree which may perhaps be classed under the heading of Public Antiquities.

The fact that among the Greeks generally the State had the right to let, at any rate in many cases, the lands of temples, is so well known as to need no more than passing comment. The question is treated in Boeckh's *Staatshaushaltung* (3d ed.) I, pp. 372-377, and somewhat more specially in relation to the inscriptions bearing upon it in Reinach's *Traité d'Épigraphie Grecque*, pp. 94 ff. The most notable inscriptions in this connection are those from Herakleia in Lucania, *C. I. G.* 5774/5. A difficult and uncertain point is that in regard to the constitution of the board called Horistai (l. 7). Were they, at Athens, a permanent body, or were they appointed in a given case, perhaps κατὰ τὰς ἐπιγραφάς? The most important evidence for the permanent existence of such a board that literature affords is to be found in Hypereides, *ἐπὶ τῷ Εὐξενίππῳ* XXIX, where the orator uses these words: ταύτας τὰς φυλάς ἐγγραφὰς ἀποδοῦναι τὸ ὄρος τῷ Ἀμφικράτῳ καὶ τὴν τιμὴν ὧν ἀπέδοντο, ὡς πρότερον τοὺς ὀριστάς τοὺς πεντήκοντα ἐξελόντας αὐτὸ τῷ θεῷ καὶ ἀγορίσαντας κ. τ. ἔ. . I am aware that some scholars have not thought that this passage gives any real evidence of the existence at Athens of

and he would in this manner bring the Palaistra of Taureas among the endless questions which concern the Agora. Our inscription does away with this. Again, LOESCHKE, in the article already referred to (Notes 20, 24), having skilfully made out the identity of Βασιλεια with ἡ μεγάλη Μήτηρ and placed her sanctuary in the Μητροῶν, would locate the Palaistra of Taureas on the southern half of the eastern side of the Agora, where Lange places the Eleusinion. He then proceeds to use the fact of the identity of Μήτηρ and Βασιλεια to prove that the temple of Εὐκλεια and Εὐνομία mentioned by PAUSANIAS (*Cf.* WACHSMUTH, *Stadt Athen*, I, p. 173) must have been on the Agora, since the mutual connection of Εὐκλεια and Βασιλεια with Εὐνομία (*cf.* ARISTOPH. *Birds*, v. 1540) justifies such a view, and a stone has been found in the region of the Agora (*C. I. A.* III, 207) bearing the inscription Μητρὸς [θε]ῶν καὶ [Ἀρ]τέμιδος. See *Papers of the Am. School at Athens*, I, p. 167, inscription No. 32. LOESCHKE's interesting argument can now be set aside.

a permanent boundary commission;<sup>25</sup> and yet it seems to me that the burden of proof rests with those who deny it. The date of this oration of Hypereides falls between 330 and 324 B. C., but Blass (*Att. Beredsamkeit*, III. 2. p. 54) holds the probably correct opinion, that the fixing of the boundary in question, that of the land sacred to Amphiaraios at Oropos, took place many years before. The evidence, therefore, of this passage points very likely to a period earlier than might at first seem to be the case. A passage also in Bekker's *Anecdota* (I, 257) should not be passed over in this connection. It is as follows: ὀρισταὶ ἀρχή τις ἐστίν, ἥτις ἀφώριζε τὰ ἴδια καὶ δημόσια οἰκοδομήματα πρὸς τὰ οἰκεία ἐκάστου μέτρα, ὥσπερ τινὲς ὄντες γεωμέτραι καὶ ὀριδοεῖχται. Nor does it seem without weight that we know ὀρισταὶ to have existed in Chios and in Herakleia of Lucania<sup>26</sup> as early as the fourth century B. C. Against the view that the Horistai at Athens were a permanent body it might possibly be argued that in the important Eleusinian inscription found a few years ago,<sup>27</sup> and not much older than the one before us, we have a provision for fixing the boundaries of the Pelargikon, where no mention is made of the Horistai. It runs: τὸν δὲ βασιλεῖα ὀρίσαι τὰ ἑρὰ τὰ ἐν τῷ Πελαργικῷ. At the same time, that which concerned the Pelargikon might be held to partake of an exceptional character and hence to require the offices of the Basileus in person. We cannot perhaps prove that the Horistai were a permanent board at Athens, but, on the whole, it seems to me that the weight of evidence is in favor of that view. In conclusion, attention must be called to the Apodektai (II. 16, 17), who are not elsewhere mentioned in inscriptions of the fifth century B. C. This fact has led some scholars to doubt the truth of the statement in Harpokration, that they were introduced first by Kleisthenes, and by such they have been placed among the changes introduced at the time of the archonship of Eukleides.<sup>28</sup> We have now no reason to doubt the statement in Harpokration.

J. R. WHEELER.

<sup>25</sup> HERMANN'S *Rechtsalterthümer* (ed. Thalheim, 1884), p. 49. *C. I. A. II*, 564 (*Sylloge*, 295) which is cited does not seem to me to furnish any evidence against the existence of a board of Horistai.

<sup>26</sup> GILBERT, *Gr. Staatsalterthümer*, II, pp. 155, 246, 333.

<sup>27</sup> Published, *Bulletin de Correspondance Hellénique*, IV, p. 225 ff. (DITT., *Sylloge* 13).

<sup>28</sup> This is the view taken in MEIER and SCHOEMANN, *Attischer Prozess* (ed. Lipsius) I, p. 110; where J. CHRIST is cited, *De publicis populi Atheniensium rationibus*, 1879, p. 15 ff. BOECKH always held to what now seems certainly the correct view; cf. *Staatshaushaltung* (3d ed.), I, 193.

## NOTES ON ORIENTAL ANTIQUITIES.

[PLATE V-VI, FIGS. 1-13.]

### IV. THE RISING SUN ON BABYLONIAN CYLINDERS.

There is a peculiar little family of Babylonian cylinders which have thus far been, I think, misconceived, and which it will be well to bring together for study and comparison. They are those in which George Smith fancied he saw the building of the Tower of Babel, and in which I lately suggested (*Scribner's Monthly*, January, 1887, p. 89), following Ménant, that there were represented the gates of the under-world opening to receive the dead. Of these there are ten known to me as published, besides one of my own collection, now belonging to the Metropolitan Museum of New York. I give figures of them all, that the full data may be in the hands of the reader.<sup>1</sup>

I omit one cylinder with the "tower," and a deity, half man and half serpent (Lajard, *Culte de Mithra*, pl. XLII, fig. 13); also three in which the "tower" is winged at the top (*ibid.*, pl. XVIII, fig. 1; pl. XVIII, fig. 2 (Cullimore, *Oriental Cylinders*, No. 165); and pl. LIV, fig. 1). These

<sup>1</sup> They are reproduced from the following sources:

FIG. 1.—From SMITH, *Chaldean account of Genesis*, p. 159, upper figure (Sayce's revised edition, p. 162, second figure).

FIG. 2.—LAJARD, *Culte de Mithra*, pl. XXVIII, fig. 10 (MÉNANT, *Cyl. Or. à la Haye*, fig. 15; *Cyl. de la Chaldée*, p. 123, fig. 72).

FIG. 3.—MÉNANT, *Cyl. de la Chaldée*, p. 121, fig. 68.

FIG. 4.—*Collection de Clercq*, No. 85.

FIG. 5.—MÉNANT, *Cyl. de la Chaldée*, p. 123, fig. 71 (LONGPERIER, *Notice Antiq. Ass. du Louvre*, No. 540).

FIG. 6.—LAJARD, *op. cit.*, pl. XVIII, fig. 3.

FIG. 7.—LAJARD, *op. cit.*, pl. XI, fig. 8 (SMITH, *op. cit.*, p. 159, lower figure; or *ib.*, Sayce's revised edition, p. 162, lower figure).

FIG. 8.—LAJARD, *op. cit.*, p. XXVIII, fig. 15 (MÉNANT, *Cyl. Or. de la Haye*, fig. 16; *Cyl. de la Chaldée*, pl. III, fig. 3, and p. 122, fig. 69).

FIG. 9.—LAJARD, *op. cit.*, pl. XVIII, fig. 4 (SMITH, *op. cit.*, p. 158; or *ibid.*, Sayce's revised edition, p. 162, upper figure; MÉNANT, *Cyl. de la Chaldée*, p. 122, fig. 70).

FIG. 10.—From my own collection, hitherto unpublished.

FIG. 11.—MÉNANT, *Cyl. de la Chaldée*, p. 121, fig. 67 (unfinished).

four cylinders must have a different meaning from those we are now considering, and are very difficult to understand.

What George Smith fancied to be a tower is correctly explained, by Ménant and others, as a gate. The projections for the sockets above and below, and the ornamental lion resting on it in one case, as also the bands across, as in the gates of Balawat, are sufficient evidence that nothing but gates can be represented. The fact that some of the gates are narrower in the middle comes from their being engraved on seals which are not pure cylinders, but are concave in form. The god, with the horned headdress, standing beside the gate, and holding it with his two hands, is evidently either opening or shutting it. The repetition of the gate on some of these seals means nothing more than the repetition of Gisdubar or the lion on some of the finest seals, as that of Sargon I—it is merely for symmetry, and does not indicate that two gates and two porters are intended. These gates suggest to Ménant (*Cyl. de la Chaldée*, p. 125) the gates of the abode of the dead, as described so vividly in the *Descent of Ishtar into Hades*. She was obliged, as she passed each gate, to strip off one of her garments or ornaments, until she was left naked. Ménant does not see in these cylinders a representation of Ishtar, to be sure; but, as the route is the same for all souls, he finds here an incident in the passage of the soul through some one of these gates, and its submission to a deity, perhaps a god of vengeance, who stands within the gates. The evident objection to this explanation is that in only one of these cylinders, eleven in all, does any representation appear of what can be supposed to be the soul of the dead. We have the porters and the god, but no deceased person.

The god on the other side of the gate from the porter, and therefore outside of it, is more curiously represented than any other deity figured on these cylinders. He is bearded, wears a cap with a horn turned up on each side, and has rays proceeding from his shoulders. These rays are not straight and feathered, like the wheat stalks rising from the shoulders of the god of agriculture, with whom the figure of the plow is associated (see my article, *Am. Journal of Arch.* vol. II, pp. 261–66), but are simple and wavy. On one side, or both sides of the god, is a prominence half the height of his body. If it is single, then the god is lifting one foot very high to mount it (*figs.* 2, 3). If it is on both sides of the god, he is either climbing one, and has his back to the other (as in *figs.* 1, 4), or he has both hands lifted and resting one upon each, as if he were either lifting a weight with each hand, or were pushing

himself up by bearing his weight upon them (*figs. 6, 7, 8*). On some examples, he stands between the two prominences with a hand resting upon one of them, and with his peculiar weapon in the other hand (*figs. 9, 10*). This weapon, if it be such, and not a branch, as Ménant calls it (*Cylindres de la Chaldée*, p. 122), is short, broad, and notched along its whole length, except where held by the handle. In one case (*fig. 8*) an attendant, or armor-bearer, stands beside him holding the weapon, while the god's two hands are engaged. In a single case (*fig. 2*, but compare *fig. 13*), a worshipper, or soul of the dead, is being led by the hand into the presence of the god.

What is indicated by the prominences upon which the god lifts his foot, or on which he rests his hands? In some cases (*figs. 6, 7, 8*) a basket is suggested by the parallel lines across them: but there is no handle by which they can be lifted. A number of other instances make it perfectly clear that they are hills or mountains. The composite character of these prominences, or mounds (*figs. 1, 3, 9, 11*) made up of little mounds, is precisely that which is the familiar style of representing a hilly country in Assyrian art, as often on the bas-reliefs of Koyunjik.

My own interpretation of the scene depicted on these cylinders seems to me so simple and natural that I wonder it did not occur to me at once, and that it has not struck every student. I regard the deity as Shamash, the Sun-god. He has spent the night in the chambers under the earth. The porter has opened the gate to let him out for his day's course. The beams of light are emitted from his body. He rises from between the mountains of Nizir, or of Elam, in the East, or he climbs up their sides. In his hand is a weapon of power.

The people of the East not only worshipped the Sun, but they personified it. The Hebrew writings bear abundant evidence of it: "In them hath he set a tent for the Sun. And he is like a bridegroom coming out of his chamber; he rejoiceth like a hero to run his road. His outgoing is from the end of the heavens, and his circuit unto their end, and nothing is hid from his heat" (*Ps. xix: 5-7*). So we are told that those that love the Lord are "like the going forth of the Sun in his night" (*Judges, v: 31*). He carries a weapon to smite: "The Sun shall not smite thee by day" (*Ps. cxxi: 6*); "Neither shall the heat smite them, nor the Sun" (*Is. xlix: 10*). When the Sun was conceived as a god, it was as a god resting at night, and coming forth in the morning from the chambers of the East, climbing up over the mountains, and pursuing his course to his setting in the West. All mythologies are

full of this idea which needs no defence. The curious apostrophe to the gates through which Yahveh passed (*Ps.* xxiv : 7-10), "Lift up your heads, O ye gates; lift them up ye everlasting doors, and the King of Glory shall come in. Who is this King of Glory? Yahveh of hosts; he is the King of Glory," might very well have been adopted from an old hymn to the Sun.

We are fortunately able to support this explanation of these seals by the description of the Sun-god given in the Babylonian hymns that have been preserved.

A bilingual hymn to the setting sun is thus translated by Mr. Pinches (*Trans. Soc. Bib. Arch.*, vol. VIII, p. 167. Cf. G. Bertin, *Revue d'Assyr.* vol. I, p. 157):

"O Sun-god, in the midst of heaven, in thy setting,  
May the bolts of the high heavens speak peace to thee!  
May the door of the heavens be propitious to thee!  
May Misaru (the director) thy beloved attendant, guide thee!  
At Ebara, the seat of thy lordship, thy supremacy shines forth.  
May Aa, thy beloved wife, gladly come to meet thee!  
May thy rest-giving heart rest!  
May the glory (?) of thy godhead dwell with thee!  
O warrior, hero, Sun-god, may they glorify thee!  
O lord of Ebara, may he (the messenger) direct thy straight path!  
O Sun-god, make thy path straight, a straight road for thy beams (?) to go!  
O Sun-god, who judgest the country, of her decisions the director art thou!"

With this is to be compared another hymn to the Sun-god, also translated by Pinches (*ibid.*, p. 168, note):

"Sun-god, in the foundation of heaven thou dawnest, and  
The bolt of the high heavens thou openest.  
The door of heaven opens.  
Sun-god, thou raisest thy head to the lands;  
Sun-god, thou coverest heaven and earth with glory."

Yet another hymn to the Sun-god is thus translated, in part, by Lenormant (*Records of the Past*, XI, p. 193; also *Études Accadiennes*, III, p. 141):

"Great Lord, from the midst of the shining heavens at thy rising,  
Valiant hero, Sun, from the midst of the shining heavens at thy rising,  
In the bolts of the shining heavens at thy rising,  
In the bar of the door of the shining heavens, in . . . at thy rising,  
In the great door of the shining heavens in [thy (?)] opening it."



These hymns are enough to show that the idea of the Sun-god entering on his daily course by passing through the doors of the East, unbarred for his passage, is exceedingly familiar. It was expressed in various forms, in numerous hymns, and was committed to memory and repeated as a prayer, or charm. This fully explains the representation on the seals, the god passing through the door, surrounded by rays, and rising above the Median mountains. The guide Misaru would perhaps be the attendant holding the weapon for the god in *fig. 8*. In the representation of the course of the Sun-god on the famous stone tablet of Abuhabba, the guides are small figures in the sky directing the disk of the Sun with cords. The Sun appears, as is noticed by Thomas Tyler (*Bab. and Orient. Record*, vol. 1, p. 57), repeated under the waters, indicating his passage through the under-world. I venture to repeat the suggestion which I made long ago (*Proceedings of the Am. Or. Soc.*, Oct. 1880, p. xi), that the notched or saw-like object carried in the hand of the god is not a branch, as conjectured by Ménant, but a very archaic weapon of the stone age, like the Mexican *maquahuittl*, being a club armed with flakes of flint set in grooves, as sharp stones are even yet set in Eastern threshing machines. One or two of the Hittite hieroglyphs seem to represent a similar club.

If this identification of the Sun-god be accepted, as I think it must be, it gives the explanation of another series of much more frequent cylinders: I refer to those (*fig. 12*), generally on hematite, which represent a god standing with one foot raised on a low stool, which sometimes takes an animal form, and is frequently imbricated, like some of the hills up which Shamash steps, in the seals we have already considered. In his hand he holds the same notched weapon we have noticed in the hand of the Sun-god or his attendant. In perhaps one case out of five, the god carries a mace or rod, instead of this weapon. In a single case he carries a plow. This god is almost certainly identified by these two marked characteristics, the notched weapon and the lifted foot, which do not appear with any other god. I remember but a single case in which a god otherwise figured carries this notched weapon; and that is the seated god (Lajard, *Culte de Mithra*, pl. 1, *fig. 1*) who is not only unique in carrying this weapon, but nearly so in having his shoulders adorned with the Sun-god's waving rays (see Ménant, *Cyl. de la Chaldée*, p. 106, *fig. 60*). Before him stand seven identical divine beings, with horned caps. In this case, the weapon happens to have a projection above the handle, somewhat like the guard between the hilt and blade



of a sword; showing that it cannot be a branch or a feather. It is likely that, in this case also, the Sun-god is represented, accompanied by seven spirits.

I have said that the type represented by *fig. 12* is generally wrought in hematite, although this one is taken from a speckled white and black sienite. A very important cylinder of brown jasper (*fig. 13*) in the possession of M. de Clercq (*Catalogue*, No. 84) connects this type with that which we have first considered. It is probably the oldest example of the type that has come down to us. The inscription on it reads, according to Ménant, apparently endorsed by Oppert: "Kamuma, patesi of Zirgulla, . . . the scribe, his servant." Now, not only is the period of the patesis extremely ancient, but this Kamuma is another reading of Gudea, whose date, if we can trust the chronology of Nabonidus, is more than 3500 B. C. On this seal the god has his foot resting on a mountain, and lifted nearly as high as on *figs. 1, 2, 3, 4*. The imperfection of this cylinder leaves but a portion of the weapon visible. The two figures next to the god represent either the worshipper, or the soul of the dead, perhaps, being led into the presence of the god.

On all these seals of the type of *fig. 12*, the god cannot be any one else, I think, than the same Shamash. With him constantly appears a female personage in flounced dress, with both hands raised in an attitude of respect. Although this same figure appears with one or two other forms of male deities, and has generally been taken to be a worshipper, I cannot but take it to be a female deity, in this case the Sun-god's wife, Aa, who represents one phase of the Moon. The worshippers are generally to be easily distinguished by not wearing the horned headdress: but this female figure wears the same horned headdress as the god. A marked illustration of this appears on the stone tablet of the Sun-god found at Abu-habba. Here the seated Sun-god has four horns to his tiara, and the flounced female figure, which I call Aa, has three. Between them are two evidently human figures approaching the god: they represent the king being led into the divine presence. In further support of these identifications of Shamash and Aa on these frequent hematite cylinders, it is to be noticed that this type carries in a number of cases (as in *fig. 12*) the simple inscription: "Shamash and Aa." It affords one of the few cases in which the inscription gives some clue to the mythological design engraved on the seal. This inscription, however, is found on a few other cylinders which show a seated god. The type of cylinders with Shamash and Aa belong to a period

probably from 1000 to 2000 B. C., and they are considerably later than those which we first considered. I think that, in the earliest period, hematite was not used. The most archaic cylinders are generally of green jasper, basalt, lapis lazuli, or serpentine.

The seals we have studied may give some indication of the local origin of the mythological conception portrayed. The mountains of the East were not visible from Ur, or Erech, or Niffer, or Zirgulla, or Sippara, or Babylon. Did this conception arise in the Eastern highlands, where the Sumerian race and writing are supposed to have had their origin? Or can it be possible that the mounds and canal-banks, which were always the preëminent features of Chaldean scenes, are the hills over which the sun rises? It is certain, from their material, size and shape, that these cylinders go back to the earliest Chaldean period.<sup>1</sup>

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WILLIAM HAYES WARD.

<sup>1</sup> We have, in the so-called Hittite sculptures, one other example of a god (?) represented as stepping on the mountains. This is seen in one of the figures at Boghaz-keui (Pterion) copied in Texier's *Description de l'Asie Mineure*, also in Perrot's *Galatie et Bithynie*, from which latter it is repeated in Wright's *Empire of the Hittites*, pl. xxiv, fig. 4. In Van Lennep's *Travels in Asia Minor* (vol. II, p. 121) is another copy of the same figure. Whether god or man, he is represented with his feet resting on two unmistakable hills; and in front of him is the divine winged disk, elaborately designed, and combined with other symbols.

[At the request of Dr. Ward, is added the following Note by Professor MORRIS JASTROW, Jr., Ph. D.]

The opening words of a bilingual Hymn (5 R. 50) lend further weight to Dr. Ward's happy interpretation: *Šamaš ultu šadī rabī ina ašika | ištu šadī rabī šad naḫbi ina ašika | ištu šadī ašar šimātu ina ašika*.

"O Sun! In thy rising out of the great mountain,

In thy rising out of the great mountain, the mountain of fate,\*

In thy rising out of the mountain, the place of destinies."

This passage fully bears out Dr. Ward's view, as embodied in his article, of the relation which the rising sun bore to the mountain, in the mythological system of the Assyrians. Indeed, the first line might serve as an appropriate device for the very seals of which Dr. Ward treats, so perfectly does it correspond to his explanation. It is also worthy of note that, among other ideographic values of the sign for mountain, we find *napdhu* and *nipku* "sunrise," and the Assyrian word for mountain, *šadū*, also means "east." The east wind is expressed by the same sign with the determinative for wind.

\* In justification of this rendering of *naḫbu* (strongly favored, moreover, by the *parallelismus membrorum*), compare the uses of the stem *n ḫ b* in Hebrew, viz., "to pierce, to hollow out" (as in Assyrian); then, "to point out, single out," generally in an unfavorable sense; hence, "to doom, curse" (*Lev.* 24: 11, 16; *Numb.* 23: 8; etc.), but also in a favorable sense, as the nobles, the "distinguished ones" (*Amos*, 6: 1; *I Chr.* 12: 31). So also in Arabic *naḫūb* means "the chief, the leader."

A PROTO-IONIC CAPITAL, AND BIRD-WORSHIP,  
REPRESENTED ON AN ORIENTAL SEAL.

[PLATE VII-1, 2.]

The present Oriental cylinder is published (PL. VII-1) as a slight addition to the interesting monuments brought forward by Mr. J. T. Clarke in his paper on *A Proto-Ionic capital from Neandrea*.<sup>1</sup> The origin of the Ionic capital in Mesopotamia is now generally acknowledged, and the materials for this opinion consist mainly in the Sippara Stone (c. 880 B. C.), some Assyrian ivories dating between the eighth and seventh centuries, and a few basreliefs of the latter date from Khorsabad and Koyundjik.<sup>2</sup> In our cylinder there are two points on which I wish especially to dwell, the Ionic column and the image of the bird upon it. The cylinder itself was brought by Dr. Wm. Hayes Ward from Mesopotamia two years ago, and has recently been purchased, with the entire collection, by the Metropolitan Museum of New York. The subject represented on it is an adoration-scene. A male divinity, in the usual flounced Babylonian robes, with head and arms bare, sits on a simple throne-like stool, holding in his hand the *lituus* or curved wand, a symbol often associated with such figures.<sup>3</sup> Before him rises a column with a capital which, though carelessly outlined, evidently consists simply of the Ionic volute. The formation of this capital confirms Clarke's remark on the volute (p. 16), that "the primitive form of this member must have had a much greater projection than that customary in the perfected examples, and that the volutes did not lie upon an echinos moulding, but grew directly from the shaft." On some archaic Greek vases the projection is also remarkable, though not so exaggerated as here: this type is shown in Clarke's article by *fig. 8*, taken from a vase from Volcei. Another peculiarity of the volutes on this cylinder is that they spring outward, instead of upward as in the Assyrian ivories and the Sippara stone, their axis being very close to the centre of the column instead of near the outer edge: in the other examples the capital is of spiral

<sup>1</sup> *Am. Journal of Archaeology*, vol. II, pp. 1-20, 136-148.

<sup>2</sup> *Ibid.* pp. 10-13, figs. 3, 5, 6.

<sup>3</sup> In the *Collection De Clercq, Catalogue, etc.*, Nos. 115, 130, 132 *bis*, 134 *bis*, etc., this wand, curved at the end, appears in the field of the cylinders as a symbol merely, while in a number of cylinders in the Ward Collection, and doubtless in others at the Louvre and British Museum, it is placed in the hand of the divinity, as in the present instance. It is of common occurrence on Hittite reliefs (Eujuk).

form and the volutes spring from the shaft. This produces two results: in the first place, the capital so formed is quite incapable of sustaining a heavy weight; and secondly there is no room for the anthemion. But, although the extreme projection of the volute affected the strength, the form thus attained was far closer to that of the developed Greek Ionic capital than any other early Oriental example. The second result, the absence of the anthemion, is another unique peculiarity. Even in the Sippara stone, the anthemion is indicated by a bud, there being no room for the flower; while in the Assyrian ivories it plays, in the formation of the capital, almost as important a part as the volutes. It is true that, in criticising an object so minutely drawn as the capital on this cylinder, great allowance must be made for the impossibility of accuracy and detail on the part of the carver. The capital is separated from the shaft by three annulets, and a similar but broader trio form the base. On the top of the capital stands the image of a bird with well-developed wings and tail-feathers, and well-marked talons, though of what species cannot be ascertained with certainty. This bird is evidently the symbol of the seated divinity. Toward these approach two worshippers, each with a hand raised in adoration, a man and a woman. Behind them are two animals: the upper one a hare, the lower perhaps a kangaroo, from the length of its fore-legs. The style of this monument is so mixed that it is very difficult to specify its age. The seated divinity, both in type and dress, takes us back to the early Babylonian cylinders of 2000 and 3000 B. C.: but this would appear to be merely an archaism, the perpetuation of a traditional type. The two adorers wear a costume that is quite Assyrian (one horizontal and two diagonal lines of fringe ornamenting the outer garment) but the features have rather an Egyptian cast, while the animals remind of certain Syrian or so-called "Hittite" seals. Taken as a whole, this cylinder appears to have been produced, not by the late Babylonian, but by the Syrian school, which, though not as openly eclectic as the Phœnician, still borrowed many elements from Mesopotamia and Egypt. This would place our seal during the middle Assyrian Empire, perhaps in the eighth century, after its kings had broken the Hittite power and introduced the arts and manners of the great valley of the Euphrates into the region of the Mediterranean coast.

If this be correct, our seal would be slightly posterior to the Sippara stone, and probably anterior to the Assyrian works with Ionic capitals, and would thus possess considerable historical interest, beside showing that the proto-Ionic column was becoming known also to the Syrians.

Of equal interest is the question raised by the sight of this free-standing column upholding the image of a divine bird. Let me, in the first place, establish the fact that it is a divine symbol. Commencing with Babylonian monuments,—on the three basalt cones or boundary-stones, containing contracts, dating from the reign of Marduk-idin-ahi, King of Babylon (1120–1100), now in the British Museum,<sup>4</sup> there is a series of symbols of divinities whose names are, for the greater part, mentioned in the text, and under whose sanction the contract is placed. On all these cones is figured, in the series, a bird standing on some kind of support or on the ground. A bird is again figured on the stone relief of Merodach Baladan I,<sup>5</sup> in relation with a similar set of symbols of Babylonian divinities. As I have hinted elsewhere (JOURNAL, vol. II, pp. 192, 457), every god and goddess of this pantheon had one, two or more symbols which were both animate and inanimate objects: these were represented either in connection with the figures of the divinities, or in place of them: in this cylinder we see both, in the basalt cones only the symbol. Two peculiar and early Babylonian seals published in this JOURNAL (vol. II, pp. 46–48, figs. 10, 11) may be mentioned in this connection, as in each appears in the air a divinity mounted on a colossal bird with outspread wings, whom figures below are worshipping. In the De Clercq collection (pl. IV, No. 37) a bird appears in the air as an object of adoration in connection with the seated figure of a divinity, perhaps the god Raman. I have attributed our cylinder to the Syrian school, and it is interesting to note that, in Hittite sculpture, the bird is undoubtedly the symbol of some great divinity. At Eujuk and Boghaz-keui,<sup>6</sup> one of the gods stands on a great double-headed bird with outspread wings, doubtless an eagle; while at Iasili-Kaia it supports two figures. This bird is repeated on various Syrian monuments: for example, the cylinder published in No. 3 of PLATE VII of this number of the JOURNAL, where it is repeated three times (cf. *Collection De Clercq*, pl. IV, fig. 37). But, in these cases, the bird is invariably heraldic, with outspread wings and facing the spectator, and of a species different from the bird on our cylinder and on Babylonian works.<sup>7</sup> A far closer analogy is to

<sup>4</sup> MÉNANT, *Pierres gravées, etc.*, Chaldée, p. 250; OPPERT et MÉNANT, *Documents juridiques*, pp. 86, 109, 124, 129; *Transactions of the Soc. of Bibl. Archaeology*, vol. VIII, pt. I, pl. opp. p. 130.

<sup>5</sup> PERROT and CHIPIEZ (Engl. ed.) II, p. 74, fig. 10.

<sup>6</sup> PERROT et CHIPIEZ, vol. IV, fig. 343 and pl. VIII, E.

<sup>7</sup> Birds in profile are represented on some cylinders of doubtful (perhaps Syrian) origin, e.g., MÉNANT, *Glyptique*, I, fig. 111.

be found in a peculiar inedited cylinder of the Ward Collection reproduced in PL. VII-2. A warrior with an Assyrian helmet, so spare of limb as to remind one of Egyptian figures, is offering a sacrifice on an altar in front of a tabernacle at whose entrance is stuck a lance, while the sun and moon are seen above—three very common symbols. The tabernacle itself consists of a square, flat, fringed canopy supported on slender columns with trefoil tops, like in some Assyrian reliefs. Within are the symbols of two divinities: an altar from which arises a horse's head and neck, and a bird standing on a columnar support with a capital whose general shape is lotus-like. It is hardly necessary to add that the bird differs entirely in species from that on our proto-Ionic cylinder, as it has a long slender neck, short tail-feathers and no talons: it is a bird similar to those on the basalt cones.

Passing now to works of Assyrian art, we find, on a relief from Sennacherib's palace at Nimrûd,<sup>8</sup> soldiers represented carrying from the camp the portable images of the gods which always accompanied the army: among these is a bird of a shape very similar to ours.<sup>9</sup> The enamelled-brick frieze that runs along the basement beside the grand entrance of Sargon's palace at Khorsabad is well known, and also the fact that, among the five symbols represented in it, the eagle is placed between the lion and the bull. It would then appear that the figure of a bird was the symbol of one of the twelve great divinities which Babylonians and Assyrians worshipped in common, and that a similar worship was practised by the Syrians ("Hittites").

It would be easy to multiply examples, and to show that several birds were objects of worship among the Assyro-Babylonians. In connection with an interesting and full monograph by the Rev. William Houghton, entitled *The Birds of the Assyrian Monuments and Records*,<sup>10</sup> a number of cylinders and cones in the British Museum are published (pl. XIII) which are to the point in the question of bird-worship. In one Assyrian cone a winged genius stands in adoration before an altar on which is the well-drawn figure of a cock; while, on a cylinder, a figure before a vase-bearing tripod is worshipping a moon-bearing cone and a bird

<sup>8</sup> PERROT and CHUPIEZ, vol. II, fig. 37; LAYARD, *Monuments of Nineveh*, 1st series, pl. 67.

<sup>9</sup> Compare also the antelopes, etc., on the top of Assyrian capitals, as in a relief from Nimrûd (LAYARD, *Monuments*, 1st series, pl. 30), also some of the Persian capitals at Persepolis.

<sup>10</sup> *Transactions of the Society of Biblical Archaeology*, vol. VIII, part I, pp. 42-142, with thirteen plates.



that resembles a hen, both standing on altars. There are many other illustrations of this cock-worship (*cf.* Houghton, *ibid.*, p. 98).

It is interesting to connect the example on our cylinder with the instances of free-standing columns bearing images—gods or animals—which we meet in archaic Greek art, for the inference to be drawn is that this custom was borrowed from Asia by the Greeks. On most Panathenaic vases the figure of Athena is framed, on either side, by a Doric column bearing on its summit the figure of an owl, a cock, a panther, *etc.*, symbols of the goddess.<sup>11</sup> On a number of archaic Greek vases a prominent place is given to an Ionic column on whose capital a figure, or rather an *agalma*, stands, generally of Hera.<sup>12</sup> These free-standing shafts were often votive, and upheld not only figures but even vases, tripods, sphinxes, harpies, sirens, *etc.* A small class of Doric columns, attached to fountains, found on early vases, are of especial interest in this instance, as they generally support figures of birds, as in our cylinder.<sup>13</sup> In one archaic vase published by Gerhard (pl. xi) the subject is Ismene at the Dircaean fountain of Apollon, drawing water which runs from a lion-head fixed in a Doric column on whose capital rests a bird, of which Dr. Gerhard says that it is "vermutlich ein Rabe,"<sup>14</sup> and als solcher zugleich ein Wahrzeichen von Apollo, des Ismenischen Gottes." If this bird be a symbol of Apollon, what divinity does our Oriental bird represent? This question, apparently, cannot yet be answered.<sup>15</sup>

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<sup>11</sup> *Monum. dell' Inst.*, t. x, pl. XLVII, *sqq.*

<sup>12</sup> OVERBECK, *Griechische Kunstmythologie*, II, fig. 2, pp. 19 *sqq.*; DAREMBERG et SAGLIO, *Dictionnaire des Antiquités grecques et romaines*, p. 1353, s. v. *Columna*, and pp. 347 (fig. 407), 348 (fig. 410); *Monum. dell' Inst.*, t. x, pl. XL. *Cf.* BENNDORF, *Griech. u. sicil. Vasenbilder*, pl. XIV, *sqq.*

<sup>13</sup> GERHARD, *Etruskische und kampanische Vasenbilder d. kön. Mus. zu Berlin*, pl. XI, and pl. E, Nos. 9, 12, 16.

<sup>14</sup> Might it not be a hawk, which is well known to be a symbol of Apollon, from the *Iliad*, Aristophanes, *etc.*: *cf.* MÜLLER, *Dorians*, I, 314.

<sup>15</sup> I give here a note on the subject from LAYARD, *Nineveh*, p. 350: "The Iynges, or sacred birds, belonged to the Babylonian and probably to the Assyrian religion . . . Their images made of gold were in the palace of the king of Babylon according to Philostratos (*lib.* I, c. 25, and *lib.* VI, c. 2). They were connected with magic (SELDEN, *De Dis Syris*, p. 39). It is possible that the bird borne by warriors in a bas-relief from the ruins of the centre palace may represent the Iynges. This figure may, however, resemble the golden eagle carried before the Persian monarchs," *etc.*



## UNPUBLISHED OR IMPERFECTLY PUBLISHED HITTITE MONUMENTS.

### II.

#### SCULPTURES NEAR SINDJIRLI.

[PLATES VII-3 and 4, VIII, IX, X, XI, XII.]

About a year ago, during the early spring of 1886, Prof. J. H. Haynes, then a teacher in the American College at Ain-tab, spent a vacation in exploring the valley to the north of Antioch, especially in search of Hittite monuments. As one of the results obtained, he sent home to the Archæological Institute of America some photographs which he had taken of Hittite sculptures recently uncovered by native workmen at *Sindjirli* in North Syria, between the Amanus and Kurdagh Mountains. We had already arranged to publish these Hittite slabs in the *Journal of Archæology* when M. Perrot announced, in the newly published vol. IV of his *Histoire de l'Art* (p. 529 *sqq.*) that Dr. O. Puchstein was about to issue a work entitled *Reisen in Klein-Asien und Nord-Syrien*, in which these monuments were also to be illustrated. If we have, notwithstanding, carried out our intention, it is with the hope of finding many interesting points for study in these strange sculptures. Furthermore, one of the reliefs (PL. XII-2) was discovered long after Dr. Puchstein's departure. For a general study of Hittite art the masterly chapters in Perrot should be consulted, in which nearly all the sculptures hitherto found are illustrated, although but a slight general sketch is given of these reliefs from *Sindjirli* (fig. 269); also the two interesting monographs by Hirschfeld.<sup>1</sup>

For the number and importance of its Hittite remains the narrow

<sup>1</sup>*Paphlagonische Felsengrüber. Ein Beitrag zur Kunstgeschichte Kleinasiens*, von GUSTAV HIRSCHFELD: Berlin, 1885.—*Die Felsenreliefs in Kleinasien und das Volk der Hittiter. Zweiter Beitrag zur Kunstgeschichte Kleinasiens*, von GUSTAV HIRSCHFELD: Berlin, 1887. Both are issued in the *Abhandlungen d. kön. preuss. Akademie der Wissenschaften zu Berlin*.

plain which extends from Marash south-westward to Antioch will compete with the ruins of Jerablûs, the ancient Carchemish itself. The most important of them, the fine lion covered with Hittite hieroglyphs, which was for hundreds of years on the wall of the Turkish fortress at Marash and is now in the Tchiny-Kiosk Museum at Constantinople, has been admirably reproduced in the second edition of Dr. Wright's *Empire of the Hittites*. The companion lion, but uninscribed, still stands on the wall of the fortress. Probably they were found in the ancient mound, when the necessary digging was making for the foundations of the walls. Scores of large and small Hittite sculptures and inscriptions, whole or in fragments, are known to exist in Marash or its immediate neighborhood, built into the walls of houses, or in the yards of mosques. They are all in a black and sometimes porous trachyte which has wonderfully resisted decomposition. The two lions are the only figures in the round, yet discovered there; the other sculptures being in low relief, and the most frequent representations being of one or two persons sitting or standing by a table, as in the two votive steles published by Perrot (figs. 280, 281) from designs furnished by Dr. Puchstein: these will be mentioned later, on account of their similarity in style and subject to some of the sculptures here illustrated. The only other objects of probable Hittite origin that appear to have been found there are the bowls and the fine long obsidian knives, or flakes, which have been occasionally discovered in the rock-hewn three-chambered tombs. Dr. Puchstein also came across some interesting reliefs at *Saktchegheuksou*, five hours distant from Sindjirli (Perrot, fig. 279); three of which represented a lion-hunt, and are of a more artistic and apparently later style than our reliefs.

The plain from Marash to Antioch contains scores of ancient mounds or *tells*, probably of Hittite origin. More than one of them have been opened enough to give evidence of Hittite monuments: of these the most important is near the village of *Sindjirli* where the slabs illustrated in PLATES VIII-XII were found, apparently by the natives. The site is at the foot of the Giaour Dag, in the west side of the long, narrow plain, at its narrowest portion, and about fifteen miles from Marash, or five hours march to the S. S. E. of *Saktchegheuksou*, and four hours from Baghcke, known from the pass named after it on the road from Adana to Marash. The sculptures are situated at the foot of a mound: most of them forming two sides of a large hall. The entire series evidently once formed part of the decoration of a Hittite palace, very much after the fashion

of the palaces of Assyria. A rough plan drawn by Mr. Haynes will show the relative position of the slabs:

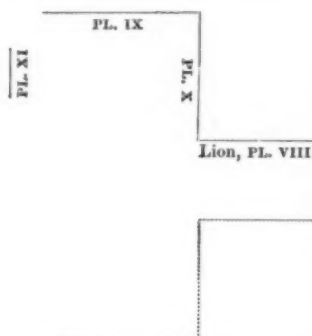


FIG. 12.—Plan of the excavations at Sindjirli.

In a letter<sup>2</sup> Mr. Haynes says: "The ancient city once occupying this site was partly built upon an artificial mound, about a half-mile in circuit and some thirty feet or more in height. The line of wall surrounding the lower city can be distinctly traced." He quite reasonably suggests that these sculptures were placed at the entrance of the palace, and one cannot but be reminded of what the Assyrian King Sargon says, in his inscriptions, about building the front of his palace in the shape of a Hittite

<sup>2</sup> We give here part of two letters received from Mr. Haynes, the first of which was published last May (1886) in the *Report of the Archaeological Institute of America*. In the first, dated Aintab, March 22, 1886, he remarks: "I made a short excursion of about fifty miles to the westward, a few days ago, and photographed a group of eleven fine Hittite figures. . . There are other defaced and broken sculptures scattered about, some of which are gathered into a Moslem graveyard close by. The ancient city once occupying this site was partly built upon an artificial mound, about a half-mile in circuit and some thirty feet or more in height. The line of wall surrounding the lower city can be distinctly traced. . . I shall occupy it (vacation) in searching the upper part of the plain in which I photographed the above-mentioned sculptures. From a distance I have seen many artificial mounds. No one has ever examined them. The plain is about one hundred miles in length from Antioch to Marash." In the second letter, dated "Aintab, April 26," we read: "According to my promise, I utilized the spring vacation by making a tour according to the proposed plan, with this exception: going westward to the plain, I examined the lower half toward Antioch, instead of the upper half toward Marash. We revisited the Hittite sculptures of which I have recently sent you photographs, and found the natives had dug a little further into the mound and disclosed a figure of great interest (see PL. XII-2). . . The diagram (fig. 12) on the following page will aid you in understanding the position of the sculptures in the edge of the mound in which they occur. The dotted lines represent the counterpart of what I suppose to have been the entrance to some palace. The earth lies deep enough to cover any such counterpart, if it exists. . . I now feel confident that this is the very spot in which Hamdi Bey tried, last summer, to get the Louvre interested to begin excavations. . . At another artificial mound I found two fragments of sculptures: one the body and lower extremities of a slender man; the other the hind-quarters of a lion. The plain abounds in artificial mounds; but few of them promise much in the way of excavation, as far as one can judge from external appearances, which are, of course, not a safe guide."

(Syrian) vestibule.<sup>3</sup> It is possible, then, that we have in this unexplored Hittite palace a prototype of those of the Kings of Assyria. At all events, the style of the sculptures points to a period antedating that when Assyrian influence became predominant in art, of which there are so many examples.

The plates will give a good idea of these reliefs, except that, in PL. XII-2, allowance must be made for the distortion which was unavoidable, as the camera had to be tipped in order to photograph the object placed in the open trench.

PLATE VIII will show the arrangement of a number of these blocks. It represents two sides of one room, and gives a glimpse of one side of another room or vestibule. The blocks appear to be about four feet high, and of the black tough stone common in the vicinity and used for artistic purposes. To the left, three slabs are seen, carved with four human figures. On the right, are five slabs, making a second side of the room, and containing four figures, of which one is human. On the last block to the right, the side in shadow appears to have on it the head of a lion. This would seem to be on the side of an entrance, or of another room.

PLATE IX gives an enlarged view of the left-hand portion of PLATE VIII. The figures give us some of the best representations thus far obtained of the features and dress of the Hittites. They are short and stout, with a large and prominent nose and retreating chin. The head is covered with a close-fitting cap, or is left uncovered. The hair is curled and hangs down behind in long tresses or braids. The second figure from the left has the turned-up toes which indicate the wearing of boots, while the third figure wears sandals. They all wear a close girdle. The first figure is beardless and wears a very short garment, as does also the beardless man to the right, who is running and shooting an arrow in the direction of the stag seen in the next plate. The second figure from the left is bareheaded, with his hair carefully dressed, wears the turned-up boots, and carries what is probably a bow in his left hand and behind his back a quiver, like that worn by the shooting figure at the right: his long simple garment is fitted with sleeves, and he wears armlets above his elbow and about his wrists. The third figure wears the close cap; a long robe with short sleeves, fringed at the bottom and fastened with an embroidered girdle from which hangs a long tassel:

<sup>3</sup> LYON, *Keilschrifttexte Sargons*, pp. 38-39, 44-45, etc.

on his feet are sandals, and he carries a long staff in his right hand, and in the left a sceptre or a mace.

PLATE X gives us first, at the left, the stag at which the huntsman is shooting, with the doe in front: the stag occupies two slabs. Next, is seen a rampant winged lion; and finally a bearded man in a high hat, with a short garment about the loins and turned-up boots, carrying a weapon shaped like a beetle, or long-handled mallet. This stone, it will be seen in PL. VIII, bears, on the adjoining side, the figure of a lion.

PLATE XI gives a single block which appears to form part of the third side of the room. A table stands in the middle, made with legs crossed and feet like those of oxen, which rest upon the knees of two seated figures facing each other: on the table are objects not easily determined, —perhaps loaves of bread and a fish. On the left, sits a man in a chair with a high back: he probably wears a round cap, and his hair falls behind in a thick mass: he is dressed in a long garment, without folds, held by a plain girdle from which depends a band: he holds in his right hand a weapon (perhaps the curved sword so often held by Mero-dach in his contests with Tihamat, or, more probably, the well-known divining rod, or *lituus*, held by divine or priestly figures in so many Hittite reliefs); with his left hand he lifts a fruit to his mouth: he has a bracelet on his right wrist. On the right of the table, sits a woman in a chair the back of which rises to form a canopy over her head: she wears a low headdress, and her hair hangs long behind: she is clothed in a long close-fitting garment, bound with a five-fold girdle, and a triple bracelet is seen on each wrist: in her left hand she carries a triple branch, or flower, and with her right she lifts fruit (or bread) to her mouth. Both wear boots with turned-up toes. A comparison with the stele at Marash given in fig. 280 of Perrot's volume shows a remarkable similarity in style and subject between these two reliefs. In the stele both figures at the table are women; but table, chairs, type and attitude are almost identical. The costume only is different, there being no long veil over our female figure, as in those from Marash.

The relation of PLATE XII-1 to the others is not clear: it gives us a man, in a pointed cap, on a horse or griffin: it is probably at the entrance, next to the following. PLATE XII-2 (considerably distorted, from being taken from an unfavorable position) is a very interesting figure. It is a lion-headed human figure, like the figures of Nergal: he wears a short tunic like that of the hunter in PL. X: in his right hand he wields a club, and in the left he holds by the hind legs what

is apparently a hare (the hare's head often appears in the Hittite hieroglyphs: cf. Perrot, IV, figs. 254, 255):<sup>4</sup> in the left corner, above his right hand, appears the head of a bird; and in the right corner, above his left hand, is the entire figure of the same kind of bird, the legs of which he holds in the same grasp with those of the hare: the scabbard at his side might suggest that he wielded a sharper weapon than a club.

It is difficult to identify any of the figures on these reliefs, except, of course, the archer occupied in the deer-hunt, and the man with the mace engaged with the rampant lion, both of which subjects remind us of the Royal hunting scenes on the Assyrian reliefs, of which these were doubtless precursors. Unfortunately, the scene of PL. IX is so incomplete that the key to the subject is lost: we can only conjecture the three figures to form part of a hunting expedition just starting. For PL. XII-2 we have more certainty: it is undoubtedly the figure of a Hittite divinity, of low if not of high rank: his probable position at the entrance of the palace reminds one of the lion-headed genius placed at the entrance of Assyrian palaces to ward off all evil influences. But it is not necessary to go outside of Syria for a striking parallel: this is to be found in a beautiful cylinder which is given in PL. VII-3. It was bought by Dr. Ward in Beirût, and was said to have come from Kuddeis, between Sidon and Damascus. It is one of the most wonderful examples of Oriental gem-cutting extant. Above is a row of three vultures, almost identical (except that they lack the second head) with those on the Hittite reliefs at Boghaz-keui, Eujuk, etc. Below are three divinities: the first is seated, and bears the vase so often seen in Babylonian cylinders, though never so clearly drawn; next comes another male divinity who corresponds with the figure in our basrelief, for he holds in his left hand a hare, by one hind leg; he is dressed, as in the sculpture, in a short tight-fitting garment, and the main difference is in his having a human instead of a leonine head. In the third divinity, a naked female figure, it is easy to recognize Anaïtis or Ishtar, a figure like that often seen on Babylonian cylinders:<sup>5</sup> two adorers, whose human character is indicated by their diminutive size, are approaching, while the ground is filled up by the symbols of the sun and moon, a star and a goat. Though so superior in artistic excellence, the figures on this cylinder, with their prominent noses, large eyes, retreating

<sup>4</sup> It is questionable whether the hare is here a symbol of the divinity or an inimical spirit whom he is about to destroy.

<sup>5</sup> *Collection de Clercq*, figs. 217-220: MÉNANT, *Cylindres de la Chaldée*, figs. 111-115, etc.



chin, and close-fitting costume, approach very closely to those of the Sindjirli reliefs. The closest parallels to this subject, however, are to be found in the rock-cut sculptures of Iasili-Kaia at Boghaz-keui: in a much defaced portion of the great enclosure (Perrot, fig. 311), a hare is indistinctly seen in a procession of divinities, and, at two different entrances (Perrot, figs. 315, 316), is carved the figure of a genius or demon; one lion-headed, the other dog-headed, both wearing a tight-fitting short tunic similar to that of our Sindjirli relief.

In this connection we will also cite a peculiar cylinder (PL. VII-4) assigned by Ménant (*Cylindres de la Chaldée*, fig. 66) to the early Assyrian school of Kalah, in which two figures, half-man, half-animal, are each holding a hare by the hind legs.

Considered from an artistic standpoint, the basreliefs of Sindjirli show the North-Syrian school of sculpture at a very low ebb. The rude, clumsy figures seem to show that, whatever skill native artists might have attained in the smaller arts like gem-cutting or in the industrial arts, they had no talent for monumental sculpture. The costume is plainly that of the earlier period, as we also see it in the early steles of Marash, and in many of the figures at Boghaz-keui. Notwithstanding the complete absence of any hieroglyphs, unless the bird in PL. XII-2 be accounted one, there can be no hesitation in considering them to be "Hittite" works of the pre-Assyrian period. At Marash, Carchemish, and Albistan, where works covering a considerable space of time have been found, the change in style that took place can be easily traced, as in the fragment of Assyrian style from Carchemish now in the British Museum, and in several reliefs from Jerablûs (*e.g.* Wright, *Hittites*, pl. XIII). It even seems as if the interesting lion-hunt at Saktchegehksou (Perrot, fig. 279) had decided traces of Assyrian influence. In these later works there are differences of several kinds: the costume changes, and, instead of the early garment of equal length behind and in front, we find the Mesopotamian garment, short in front and long behind; greater attention is given to details of hair and costume; the unusual peculiarities of feature partly disappear; the relief is higher and the outlines sharper, and a better understanding of sculpture in relief is shown.

Still, notwithstanding its rudeness, the earlier art, as represented at Sindjirli, being original, is of greater interest for archæology, and the ruins at this site promise, without doubt, the most important results; for here alone there seem to lie, undisturbed since its destruction, the



*UNPUBLISHED HITTITE MONUMENTS.*

69

ruins of a large Hittite palace. What its materials were, beyond these sculptured blocks, does not yet appear, as no certain signs of bricks have yet been found.

It is much to be desired that Mr. Haynes may be encouraged to make further explorations and regular excavations in this important Hittite region. The mounds in this vicinity, and south beyond Erfad (Arpad), ought to be carefully examined.

WILLIAM HAYES WARD;  
A. L. FROTHINGHAM, JR.

## THE MOUND-BUILDERS OF MANITOBA.

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A few at least, if not many, of the ancient Mound-Builders of America found their way into the Canadian Northwest. On the banks of the Red River in the parish of St. Andrews, about seventeen miles north-east of Winnipeg, there is a group of four mounds, two on each side of the river. The first is on the west bank, and was originally quite large and sub-conical in shape, but one side of it was levelled down by the early settlers, in making a roadway along the fronts of their farms, and the other side has been considerably worn away by the gradual widening of the river-bed, leaving only an elliptical ridge, about 100 feet long and 10 feet high. Human bones are frequently exposed on its bared sides, especially after heavy rains, and some years ago an attempt was made to open it, which resulted in the finding of a number of skeletons and various other relics. This mound is very conspicuously situated on a high point at a sharp angle in the river, and it commands a fine view up and down stream, as well as of the surrounding country.

The second is a very small mound, and stands about a quarter of a mile back from the river-bank and nearly half a mile north of number one, in a large field of comparatively level ground. It is only three feet in height and has never been touched.

The other two mounds of this colony are situated on the opposite or east side of the river, and a little farther to the north, on a gentle slope facing the west, and perhaps forty rods from the river. They are alike in shape and size, being oval (65 feet long, 55 wide and 7 high), connected by a shallow ridge or embankment, over 300 yards in length, which was supposed to be a natural elevation, until it cracked with the drouth last summer and fell in at several points. A number of oak and poplar trees, from six to twelve inches in diameter, are still growing upon them. The most northerly one of this pair was partially opened in 1866 by the half-breed on whose land it stands, for the purpose of making a root-house, and two years ago it was further explored by members of the Historical Society of this place. Some human remains, pot-

tery, pipes and beads were taken out of it on both occasions, but nothing of any special interest has thus far been found in it.

The fourth or last one of the group, however, contained some interesting relics; such as a neck-ornament or pendant, manufactured out of a sea-shell, and with the profile of a female face engraved on one side of it—the nose is straight, the eyes are large and prominent, the mouth finely cut, and the hair made up into a long tapering cone. There is not the slightest resemblance between this and a squaw's face of the present day. The next is a small hatchet of red pipe-stone, with the outlines of a strange looking quadruped roughly cut on both sides of it, and also on one side a faint representation of some other animal like a beaver in rear and a bird in front. The third is a sort of breastplate or gorget, made of fine clay of a yellowish color. It is only about the thickness of a school slate, three inches long by eight wide, and bent almost double, with four perforated holes in each end, and the outer side marked with shallow longitudinal grooves, half an inch apart, and which are, in turn, closely though not artistically nicked crosswise, as if done while in a plastic state. The fourth is a very large stone hammer, weighing  $13\frac{1}{2}$  pounds.

This mound was first opened, many years ago, by the late Hon. Donald Gunn, and it has been dug into at least a dozen times since then. I made a somewhat careful examination of it last fall, and a vertical section, near the centre, exhibited: 1. Skeleton, evidently of Mound-Builder, lying on the natural surface of the ground in horizontal position, with the head to the north and the face turned to the east. 2. About 15 inches of burnt clay, mixed with scraps of birch bark, decayed wood, charcoal and ashes. 3. Two layers of limestone flags, taken from the river bank, but only extending over the skeleton. 4. Rest of tumulus to the top being the ordinary black loam of the surrounding prairie.

In other parts of this mound a great many re-burials had been made, from one to three feet below its surface. The bones of each body were piled up separately in a round heap, and capped with the skull.

The situation of these mounds, at the foot of the St. Andrew's rapids, is exceedingly fine, but would seem to have been chosen more on economic than on either esthetic or military grounds, as the fishing at that point is always better than elsewhere in the river, and the great forests immediately to the north and east abound with all kinds of game.

## THE SOURIS GROUP.

In Southwestern Manitoba, about ten miles north of the American boundary line, at the confluence of the two Antler Creeks and the Souris River, there is a large colony of interesting mounds; but, as I have not yet been able to visit that district, I can only relate what a very intelligent settler there wrote me last summer about them: "There are several mounds in this vicinity with an average height of six feet—three on section 10, two on 15, two on 22, one on 16 and one on 34, in township 2 and range 27 west, besides a number of smaller ones. The three on section 10 are connected by an embankment two feet high, eight wide and probably 150 yards long, forming a right angle like the two sides of a square. The two on section 15 also have raised walks running out on one side towards each other, but not in a straight line or touching at the points, the mounds being fully 200 yards apart. Some of the bones and relics we found were eight feet down or two feet below the level of the prairie. One skeleton near the surface had a copper band around the skull, and a bunch of hair under the band was quite fresh when I took it out, and of a jet black color, but soon turned to dirty white, and each hair is flat and coarse. All the later burials were found in a sitting posture, the knees well up to the chin, the elbows down to the hip joint, and the fore-arm laid back to the breast."

The position of this group is admirably suited for defensive purposes, the river-banks being nearly 200 feet high at that point and as a rule very steep.

## THE LAKE MANITOBA GROUP.

Between Lake Manitoba and the Riding Mountains, which form the western escarpment of the Red River Valley toward the north, there is an extensive system of mounds of a somewhat different character. They are generally built at leading points along the shore of the lake and on the banks of the principal streams running into it.

The largest one of this group that I have examined, is on the south side of the White Mud river, two miles above the village of Westbourne. It is 91 feet in diameter,  $8\frac{1}{2}$  in height, and circular in shape, with two peculiar approaches, like outstretched arms, on the north and south sides of it, each 300 feet long, 50 wide and 3 high. These embankments are of a uniform height till within a few yards of the mound, to the top of which they then lead by rather steep ascents.

The owner of the farm on which it stands has dug a cellar in it for storing his vegetables, and therefore did not wish me to disturb it. Some relics were found in it, but they have all been lost or given away.

The purpose of this mound is quite obvious. It is situated close beside a very important trail or highway from the lake to a large plain of pasture-land that was noted at one time for its vast herds of buffalo; and the north arm of the mound terminates on the bank of the old river-bed, thus forming a sort of permanent corral in which to catch the buffaloes: their bones are still to be seen on every side.

On the north side of the same river, and near Arden Station, there is another large mound, on the summit of a long gravel-slope. It has a regularly graded ascent on one side, and commands a wide and beautiful view of the surrounding country. To the south, as far as the eye can reach, the prairie undulates in long graceful sweeps, with numerous clumps of oak, poplar and willow, giving it the appearance of a mammoth park; and to the north, as a fitting background to such a fine landscape, the Riding Mountains loom up at a distance of ten to fifteen miles, heavily covered with spruce and tamarac in sombre hues.

#### OTHER MOUNDS.

A large number of mounds are to be met with around the smaller lakes, and especially in Southern Manitoba; as well as many individual mounds at various points on the open prairie. The finest mound in the whole province belongs to the latter class, and is known as Calf Mountain. It is built on a natural hillock, and in the shape of a beehive. The artificial part of it is 285 feet in circumference at the base, 14 feet high and 21 across the top, its total elevation being 23 feet above the prairie level. It has a graded approach on the west side leading to a transverse ridge, which gives it the appearance of an effigy mound. It is located on section 6, township 3 and range 7 west, about two miles to the south of Darlingford station, and stands 1536 feet above the sea, near the middle of a wide but shallow trough in the Pembina Mountains, with a regular succession of terraced hills rising from 30 to 60 feet on all sides of it. Some parties from the neighboring town of Manitou, last fall, ran a trench, six feet deep, right through the centre of it, but found only a number of buffalo-heads and a few skeletons of recent burials close to the surface.

On the banks of the Rainy River, a little beyond the eastern limits of the province, there is what may be called an international group of

mounds, some of them being on each side of the river, which there forms the boundary line between Canada and the United States. Copper relics have been found in these mounds, but not in any of the others here, except the copper bands that encircled the skulls of modern Indians buried in the Souris mounds, as we have seen.

So far, I regret to say, our limited investigation of the mounds in the Canadian Northwest has thrown very little if any new light on the unsolved problems connected with their builders. But it would appear, from the foregoing facts, and from other observations I have made here:—1. That these Mound-builders did not come in by the north, but were probably outlying colonies from the more populous settlements in the valleys of the Mississippi and Ohio: especially as tropical shells have often been found in their tombs, but no relics from a region more northerly than that in which the mounds are built. 2. That, with the exception of Calf Mountain, no one of the mounds in Manitoba, that I have seen, is very large or remarkable in any way, which may possibly indicate that they were built by a simple people, who were fewer and poorer than their more fortunate kindred farther south.

The field for archæological research in the Canadian Northwest is very extensive, and as yet is practically untouched.

A. McCHARLES.

Winnipeg, Canada,  
January 31, 1887.

## REVIEW OF GREEK AND ROMAN NUMISMATICS.

### II.—RECENTLY PUBLISHED BOOKS.

In my first *Review of Greek and Roman Numismatics*<sup>1</sup> I limited myself to noticing the most important works published in reviews and other periodical publications. I now enter on the second part of my task, by passing rapidly in review the most recent and remarkable books on ancient numismatics. As they are numerous, I shall be forced to be brief, so as not to exceed the limits of a bibliographical notice.

First of all is to be noticed the series of Catalogues of Greek Coins in the British Museum. When this great repertory, the publication of which is being pursued rapidly, is completed, it will be for scholars, if not a *Corpus* of Greek numismatics, at least an indispensable collection, in which are described and illustrated many coins that do not figure in the antiquated book of Mionnet, and others, not less numerous, which are wrongly attributed or badly described in it. This is at present the status of the collection, whose general title is *A Catalogue of the Greek Coins in the British Museum*, and whose general editor is Mr. REGINALD STUART POOLE.

1. The first volume, *Italy*, dates from 1873. It was edited by Mr. Poole himself, and the coins are arranged according to the system adopted by Eckhel, Mionnet and Carelli.

2. The second volume, of which Mr. POOLE and Messrs. BARCLAY V. HEAD and PERCY GARDNER are joint authors, was issued in 1876, and includes the coins of *Sicily*. To be especially remarked is the attempt at a chronological classification of the coins of *Syracuse*.

3. The third, published in 1877, comprises the coins of the *Tauric Chersonesos*, of *Sarmatia*, *Dacia*, *Upper* and *Lower Moesia*, by Mr. PERCY GARDNER; those of *Thrace*, the *Chersonesos of Thrace*, the islands of *Imbros*, *Lemnos*, *Samothrace* and *Thasos*, by Mr. BARCLAY V. HEAD.

4. The fourth volume, published in 1878, by Mr. PERCY GARDNER, is entitled *The Seleucid Kings of Syria*. Twenty-eight heliogravé plates reproduce all the important coins of this royal series, whose classification is so difficult. The *Introduction* of Mr. Percy Gardner is a dissertation in which he comments on and justifies his iconographic attributions. He examines successively the silver coins of Antiochos I, II and III, the silver

<sup>1</sup>*American Journal of Archaeology*, vol. i, pp. 387-400.



coins of Seleukos I, II, III, IV; the bronzes of Antiochos I, II, III; the coins struck by Antiochos III in Greece; the bronzes of Demetrios I, II; those of Alexandros I, II; finally those which may have been struck by other princes of the name of Antiochos. The system proposed by Mr. Gardner for the classification of these different series is doubtless exposed to grave criticism; but none better has been offered, and in adopting it one is at least sure to put an end, in a certain measure, to the complete confusion which had until then reigned in the series of Seleukid coins.

5. The fifth volume, *Macedonia, etc.*, written entirely by Mr. BARCLAY V. HEAD, appeared in 1879. It includes the coins of the Kings of Paionia, those of the cities of Makedonia, of the Thrako-Makedonian tribes; finally those of the Kings of Makedonia, only as far as Philip II. The introduction on the *Pangean district* and the coins that may be attributed to the cities of this region is remarkable: it shows the propagation and extension of the Babylonian system by the side of the Greco-Asiatic system, in the valley of the Strymon, in Chalkis, and finally in Makedonia proper.

6. The sixth volume on *The Ptolemies, Kings of Egypt*, by Mr. POOLE, published in 1883, is accompanied by twenty helioengraved plates as precious for iconography as are the plates of the volume devoted to the Seleukidai. Here, also, the author was obliged to attack, in a long introduction, the enormously difficult classification and attribution of the coins of the Lagidai, a question already competently treated by Fr. Lenormant and by F. Feuardent, and in which there still remains, even after Mr. Poole, much uncertainty. Will a definite solution of the question ever be reached? In any case, M. Feuardent is to treat again of this knotty problem in a new edition of his book, which is soon to appear.

7. With the seventh volume, which appeared in 1883, Mr. PERCY GARDNER takes us from *Thessaly to Aetolia*. It includes the description of the coins of Thessalia, Illyria, Epeiros, Korkyra, Akarnania and Aitolia. An excellent introduction on the monetary systems of Northern Greece, and on the chronological classification of the coinage of the cities enumerated in the volume, makes it possible to give with greater precision the monetary history of Rome itself, which, as is well known, copied the Illyrian drachma.

8. Mr. BARCLAY V. HEAD edited in 1884 an eighth volume on *Central Greece (Locris, Phocis, Boeotia and Euboea)*. I will dwell more particularly on it, as well as on the following volumes, as, being nearer in date, they come more within the scope of this paper. The general introduction treats especially of questions regarding the chronological classification of the coins. As to the coinage of *Lokroi Opuntioi*, it is known that the first pieces have simply an Λ; Mr. Head dates them before 387, the year of the peace of Antalkidas. After 387 came the coins with ΟΡΩΝ; then, during the period between 369 and 338, are to be placed the magnificent Lokrian didrachmas,

with ΟΦΟΝΤΙΟΝ, having as a type the head of Persephone, and Aias armed and fighting. The style of these beautiful coins is very similar to that of the coins of Syracuse signed by Evenetes. After the battle of Chaironeia in 338, the art falls utterly into decay; the legend on the coins is ΑΟΚΡΩΝ, then, a little later, ΟΤΤΟΝΤΙΩΝ.

Among the most remarkable coins of Phokis is to be mentioned the archaic tetradrachma of Delphi with the two affronted ram-heads and the legend ΔΑΛΦΙΚΟΝ. The British Museum does not possess this important coin, but it has, on the other hand, a magnificent copy of the Delphian tetradrachma with the legend ΑΜΦΙΚΤΙΟΝΩΝ, which bears, on the obverse, the veiled head of Apollon, and, on the reverse, Apollon seated on the omphalos and bending over his lyre. It also possesses an interesting bronze piece with the effigy of the Empress Faustina the Elder, on the reverse of which is the image of the temple of Delphi: it is quite possible to distinguish on it the columns, which are in the form of gigantic caryatids.

The very ancient coins of Boiotia are of Aiginetan weight: they are to be placed between about 600 and 550. In the second period appear the pieces bearing, in the *échanerures* of the buckler, the initials of the various Boiotian cities, Akraiphion, Koroneia, Haliartos, Mykalessos, Pharai, Tanagra, Thebai, etc. After the battle of Koroneia in 446, Thebai acquired, over the other cities of Boiotia, such a preponderance that their coinage was suppressed: the name of Thebai alone appears on coins. Then also appear as mint types, besides the shield and amphora, the beautiful front faces of Dionysos and Herakles, the gods especially venerated by the Thebans. There are also coins with the type of the infant Herakles strangling the serpents, and Herakles bending his bow and fighting: it may be said that these types are the reflection of the art of Pheidias, then at its height. With the peace of Antalkidas in 387, the political situation of Boiotia changes: Thebes no longer holds her despotic supremacy, and we see reappear the coinage of the different Boiotian cities with their names. Still, a little later, Epaminondas reestablished the coinage of the Boiotians *in genere*, which brings us down to the Makedonian period: thus it is that the numismatics of a country feel directly, and step by step, the shock of its political vicissitudes.

The coinage of the island of Euboia, where Chalkis, Karystos and Eretria were the principal centres of manufacture, begins with archaic silver pieces that are certainly as early as 700 B. C.: at least it is to Eretria that Mr. Head attributes the inscriptionless archaic pieces with the type of the Gorgon's head. To the best period of Greek art should be attributed the coins of Eretria that have on the obverse the head of Artemis as huntress, and, on the reverse, the cow lying down: these coins are certainly among the most remarkable products of the coinage of antiquity.

9. The volume that has just appeared (1886), on *The Greek Coins of Crete and the Islands of the Aegean Sea*, is drawn up by Mr. WARWICK WROTH, and is not inferior to the preceding. The coinage of Kreta is, on account of the great number of pieces and the character of the types of coinage, one of the most interesting of the entire ancient series: it is of a nature to throw the greatest light on the history of that famous island, and on the mythological legends to which it gave birth. But has the moment yet come for writing the history of this coinage? The elements of it are dispersed in so many different and little-known or inaccessible collections, that there is risk of being singularly incomplete in undertaking this general monograph. However that may be, the catalogue of the Kretan series of the British Museum may be considered as a publication preparatory to the general description I have referred to. The book of Mr. Wroth begins with the coins struck with the name KOINON KPHTQN and with the effigy of the Roman emperors from Caligula to Antoninus Pius. The head of Britannicus, always rare in numismatics, figures on a drachma of this series; on beautiful coins of Trajanus we see Diktynna seated on a rock and holding the infant Zeus, in the presence of the Kouretes.

On the large silver coins of Aptera is to be noticed the hero Pteras, armed with helmet, shield and spear, extending his hand towards the sacred tree which is before him. Some of these coins are signed by the artist Pythodoros. The coins of Axos are very interesting on account of the question of knowing whether Axos should be distinguished from Naxos: some coins bear the legend ΝΑΚΜΩΟΝ (*Naxos*), with a digamma whose form is peculiar and has given rise to recent discussions.

I will here remark that the cities of Biennos, Kamara and Keraitai, whose coins have been discovered during the last few years, are not represented at the British Museum. At Chersonesos, besides the ordinary type of Apollon Kitharoidos seated on the omphalos, we must mention Herakles fighting with his club, which he holds behind his back with a movement full of vigor. The ordinary types of Knossos; the Minotaur, the labyrinth, the head of Demeter, are represented by fine specimens: I seek in vain for the rarer type of the head of Ariadne placed in the midst of the windings of the labyrinth. Kydonia has coins with an artist's signature: NEYANTOΞ EITOI EI, but the British Museum has none: to be noted, however, in the plates attached to this volume, is a fine tetradrachma with the type of young Kydon suckled by a bitch. The series of Eleutherna includes interesting pieces, especially that which has for obverse type Apollon standing, holding a stone and a bow, and whose legend is ΕΛΕΥΘΕΡΝΑΙΟΝ, in reversed letters.

The coinage of Gortyn opens with an important coin: it is a globular piece which has for type a reclining bull, like the coins of Eubœia; on the

reverse is a front-view of a lion's muzzle, with the archaic inscription  $\Lambda\text{OPTVN}$ . Coins with the common type of Europa seated on a tree have this singular inscription  $\Sigma\text{OQV}\text{M}\Sigma\text{T}$  ( $\tau\epsilon\iota\sigma\upsilon\pi\omicron\iota$ ), which Mr. Wroth does not try to explain; finally the piece with the legend  $\Gamma\text{OPTYNI}\Omega\text{N}\Theta\text{IBO}\Sigma$  is not less interesting.

Coins with the type of Zeus Diktaios Aitophoros seated, and with the half-figure of a he-goat, are attributed by Mr. Wroth to Praisos, for there are some with the inscription  $\Gamma\text{PAI}\Sigma\text{I}$ . These coins were long attributed to Hyrtakos or Hyrtakina. It will not be necessary to recur to the Gortynian pieces whose interest was demonstrated by Mr. Wroth in a special publication which I have already noticed.<sup>2</sup> In this same work he also called attention to coins of Polyrrenia and Prianos of which I need not speak. For Phaistos, however, it is necessary to cite the piece with the archaic inscription  $\Sigma\text{OIA}\chi\lambda\epsilon\zeta$ , and the type of Zeus Velchanos as a youth, seated on a rock and holding a bird (cock) on his knees; the piece with the inscription  $\tau\text{A}\Lambda\Omega\text{N}$ , and the type of the winged giant Talos who traversed the island of Krete periodically to expel all strangers.

At Rhankos we notice a piece with the reversed legend  $\text{N}\text{OIKV}\Delta\text{P}$  and the type of Poseidon standing, holding his horse by the bridle. At Sybrita, a coin with the legend  $\Sigma\text{YBPIT}\Omega\text{N}$  and the types of Dionysos on a panther and of Hermes putting on his andromydes. At Tyliossos a coin with the head of Hera, and, on the reverse, the legend  $\text{N}\Omega\text{I}\Sigma\text{IAYT}$ , and Apollon standing, holding his bow and the head of a he-goat.

This simple survey is sufficient to show how important the numismatics of the island of Krete are from an archæological point of view. The rest of Mr. Wroth's volume is occupied with the description of the coins of the islands of the Aegean sea: Amorgos, Anaphe, Andros, Keos, Kythnos, Delos, Gyaros, Ios, Melos, Mykonos, Naxos, Paros, Pholegandros, Seriphos, Siphnos, Syros, Tenos and Thera. For Paros, I will call attention to the magnificent silver pieces which have a female head in a peculiar kekryphalos, and a tetradrachma with the head of youthful Dionysos on the obverse, and with the seated figure of Demeter Thesmophoros on the reverse.

Such is the present status of the *Catalogue of Greek Coins*. But, beside this series, the British Museum publishes, under the title *Catalogue of Oriental Coins*, the description of all its coins with Arabic inscriptions. The first volume dates from 1875, and the eighth and most recent from 1883. Of this series I shall not treat here, as it requires the competence of a specialist, and, besides, addresses itself to orientalist rather than to archæologists. This is also the case with a third series of catalogues, entitled *Catalogue of Indian coins in the British Museum*. This new collection, commenced in 1884, already comprises three volumes: 1. *The coins of the Sul-*

<sup>2</sup> *American Journal of Archaeology*, vol. I, No. 4, pp. 388-90.

tans of Delhi; 2. *The coins of the Muhammedan States of India*; 3. *The coins of the Greek and Scythic kings of Bactria and India*. Still it will be necessary to refer here to the last of these volumes, due to Mr. PERCY GARDNER, as it is related quite as much to Greek as to Indian numismatics. It is well known how, in our times, numismatic series of Bactria and India were arranged in the medal-boxes of collectors. Before 1830, only a few coins of a small number of Bactrian kings were known: then the French generals Allard and Court, in the service of Rungt-Sing king of the Saïks, while digging in tumuli of the Pentapotamis, found there an enormous quantity of coins with Greek and Indian inscriptions. It is mainly by means of these pieces that the Bactrian series of Paris and London have been formed. Taken as a whole, they constitute a real historical revolution, making known, as they do, the names of a large number of Greek princes, unknown to writers, who reigned over these lands after the dismemberment of the empire of Alexander, and allowing us to put our finger, so to speak, on the continuance of Hellenic influence in the Far-East. Since that time other coins have come from the same countries to enrich European collections, and among the most important should be mentioned the famous Eukratidion in the Cabinet de France, a gold piece weighing twenty staters. At the same time various monographs were being published on the classification of these coins, and in 1878 A. VON SALLET wrote an excellent memoir entitled *Die Nachfolger Alexanders des grossen in Baktrien und Indien*. From a chronological point of view these series present the most serious difficulties, and our uncertainty comes from the silence of Greek authors regarding these kings of Bactria: of at least thirty kings, at present known by coins, there are not more than five or six who are mentioned by writers. Among the most important coins of the British Museum are an aureus and a tetradrachma of Andragoras with the legend ΑΝΔΡΑΓΟΡΟΥ: these are in the Syrian style. Besides, Andragoras was perhaps merely a satrap, as also Sophytes whose coins bear the legend ΣΟΦΥΤΟΥ. It is a peculiar circumstance that the word ΒΑΣΙΛΕΩΣ does not accompany the names of these two princes who, for this reason, may be considered as vassals of the kings of Syria. It is well known that only towards 248 did Diodotes, satrap of Bactria, revolt against Antiochos II. The coins of King Agathokles are also of especial interest. Some fine tetradrachmas of this prince are also commemoration pieces, that is to say, coins struck in memory and in the name of more ancient and already deceased kings. Thus, while we read on the reverse: ΒΑΣΙΛΕΥΟΝΤΟΣ ΑΓΑΘΟΚΛΕΟΥΣ ΔΙΚΑΙΟΥ, the obverse bears the following different legends: ΑΛΕΞΑΝΔΡΟΥ ΤΟΥ ΦΙΛΙΠΠΟΥ;—ΑΝΤΙΟΧΟΥ ΝΙΚΑΤΟΡΟΣ;—ΔΙΟΔΟΤΟΥ ΣΩΤΗΡΟΣ;—ΕΥΘΥΔΗΜΟΥ ΘΕΟΥ. These curious legends are, it may easily be imagined, of the greatest importance for chronology. Also to be noticed, among other remarkable pieces in the British Museum, are: the coins

of Eukradites with the name and effigy of his father and of his mother, Heliokles and Laodikeia; the tetradrachma of Platon; the silver piece of Heliokles with the type of Zeus, and on the reverse an Indian legend; a tetradrachma of Antialkidas; the bilingual coins of Archebios, of queen Agathokleia, of Menandros, Epandros, Zoilos, Philoxenos, Hipposrates, Hermaios and Queen Kalliope. The barbarous legends of the coins of the Indo-Scythic kings, like Kanerkes and his successors, are still, for the greater part, unexplained, and the types of these pieces are of the greatest value for Indo-Bactrian archæology. In Mr. Percy Gardner's catalogue there will be found new elements for the resolution of these difficult problems until now hardly studied at all.

The numismatics of ancient Italy, which on account of its numerous types and its artistic character has given rise to so many works during the last three centuries, has just been enriched by a new general collection: *Le monete dell' Italia antica, raccolta generale del P. Raffaele Garrucci* (Roma, Salviucci, 1885, in fol.). It is the scientific testament of the learned Jesuit, Father Garrucci, who died while correcting its last proof-sheets. Although the book is not very original, as the ancient collection of Carelli, edited by Cavedoni, was already conceived on about the same plan, still, Father Garrucci has the good fortune to come after others and to profit by their labors. In the first part, *Monete fuse*, figure the rough ingots of the *aes rude* found at Ariccia, Cervetri, Palestrina, Vicarello, Tarquinia, etc.; the ingots with fish-fins as their type found at Montefiascone, Cervetri and Fiesole; the inscriptionless quincussis and quadrussis, with the types of the club, the dolphins, the tripod, anchor, Pegasus, trident, caduceus, pig and elephant, connected, evidently, with the conquests of Pyrrhos in Southern Italy. After these square pieces, come those of ovoid shape, then, those that are round and entirely like coins in shape. The great As of Latium, including those of Rome, the As of Etruria, of Umbria, Picenum, Apulia, Lucania and Campania, are exactly described; but Father Garrucci proposes no new attribution, and makes known no inedited monuments.

The second part of his book, *Monete coniate*, gives the *corpus* of the coins of Etruria, of Rome, except those which bear the names of monetary magistrates; finally those of all the other cities of Italy. A criticism of this part of Garrucci's work would lead me too far, for, though none of the parts of ancient numismatics has been so often treated as the coinage of Italy, few also still raise so many questions of art, history, mythology and attribution. Might not curious observations be made on that archaic coin of the de Luynes collection which bears the legend NEΦOΛIΣ instead of NEOPOLIΣ? The coins with the head of Herakles, and a Chimera on the reverse, which bear the legend RVB, lead also to inquiries, and cannot be attached to the Roman series, although Father Garrucci has so classified



them. There are also a considerable number of inexactitudes and errors in this collection, and I have noticed several legends engraved on the plates which are not exactly reproduced in the text. Some forged pieces may be cited, as that which is reproduced on pl. LXXXIII, No. 19, and is attributed to Cumæ; and others which Garrucci attributes to Metapontum and Arpi, for example, belong to Phères in Thessaly and Kleitor in Arkadia.

Dr. IMHOOF-BLUMER, whose great collection entitled *Monnaies grecques* appeared in 1883, published in 1884 a truly scientific classification of the the numismatic portraits of the Kings of Pergamon; and, in 1885, a general volume entitled *Porträtköpfe auf antiken Münzen hellenischer und hellenisierter Völker, mit Zeittafeln der Dynastien des Alterthums, nach ihren Münzen* (Leipzig, Teubner, 1885, 4to). This work includes the portraits of all the Kings and the dynasts of the Hellenic or Hellenized world who have struck coins: to these were added the portraits of poets or philosophers, which are sometimes found on coins, such as Herodotos, Sappho, Hippokrates, etc. The text of the book contains simply the nomenclature of the princes with the date of their reign, and the description, without any commentary, of the coins figured on the plates. It is an atlas of ancient iconography: but it is necessary to call attention to the fact that the iconographic attributions are very conjectural in certain dynasties, such as those of the Seleukidai, the Lagidai and the Kings of Kappadokia. Future special works will doubtless succeed in making more precise the classification and attribution of the coins of these princes: already the studies of M. Th. Reinach on the Kappadokian series, and those of M. Imhoof-Blumer himself on the dynasty of Pergamon,<sup>3</sup> are models of criticism, the principles of which it would be well to apply to other series of royal portraits that have until now remained uncertain.

A simple mention will be sufficient for the thesis of JANUS SIX, *De Gorgone* (in 4to, Amsterdam, 1885), as it is no longer a recent book. From the double point of view of archæology and numismatics, this work is of the highest order: it is well known how frequent are the Gorgon-heads in the primitive numismatics of Greek lands, as well as in the representations on painted vases. M. Six establishes the filiation of these types of the Gorgon, and the results of his classification are of a nature to upset many preconceived notions regarding both numismatic attribution and chronology.

Messrs. F. IMHOOF-BLUMER and PERCY GARDNER have undertaken a work most important from an archæological standpoint. I will only mention it now, as it is not finished, but will return to it at a later date. It is their *Numismatic Commentary on Pausanias*, of which only two numbers have yet appeared, including the numismatic illustration of books I to VIII of the *Description of Greece*.<sup>4</sup> All know how many buildings, statues and

<sup>3</sup> *Die Münzen der Dynastie von Pergamon*, 4to, Berlin, 1884.

<sup>4</sup> Reprinted from the *Journal of Hellenic Studies*, 1885 and 1886.



monuments of different kinds Pausanias describes, in the course of his work; Imhoof-Blumer and Percy Gardner find on coins of the countries visited by Pausanias the greater part of these buildings, of these statues and monuments; and the coin-types complete, explain, and often throw quite a new light on, the text of the Greek author. As early as 1883, Mr. PERCY GARDNER had published a book of the same kind, *Types of Greek Coins* (fol., Cambridge, 1883), on Greek Numismatics in general. This book is too old to be reviewed here, but it should at least be mentioned on account of its exceptional archaeological interest: in it the author compares a large number of monetary types both with monuments described by ancient authors, and with statues preserved in our museums, and their history is in this way singularly elucidated.

During the last few years, several Russian savants have sought, with praiseworthy emulation, to collect and publish the ancient coins of the Kings and Cities of the Kimmerian Bosphoros, so much so that the researches of MM. A. von Sallet, Waddington and Köhne have become very incomplete. Among these late studies of Russian numismatists, the following may be cited:—1. G. D'ALEXEIEFF, *Dissertation sur une monnaie inédite d'un roi inconnu du Bosphore Cimmérien* (Paris, Leroux, 8vo, 1876). This King is Innéus.—2. L. STEPHANI, dissertations inserted in the *Comptes-rendus de la commission archéologique de Saint Petersburg*, in 1880.—3. A. W. ORESCHNIKOW, *Zur Münzkunde des Cimmerischen Bosphoros* (Moscow, 1883, 8vo); 4, *Der Cimmerische Bosphorus zur Zeit der Spartokiden dynastie* (Moscow, 1884, 8vo); and 5, *Sur une monnaie de la reine Pythodoris* (Moscow, 1885, 8vo,—in Russian).—6. P. O. BOURATCHKOW, *Recueil de matériaux pour l'étude de l'art et de la numismatique des peuples qui vivaient dans l'antiquité au Sud de la Russie, au temps des Hellènes* (Odessa, 1884, 4to—in Russian). This book, unhappily written in Russian and not put in circulation, is most important, and includes large series of inedited pieces.—7. PODSCHIWALOW, *Beschreibung unedirter Münzen seiner Sammlung* (Moscow, 1882); and 8, *Katalog der bosphorischen Münzen der Rumianzowischen Museums* (Moscow, 1884).—9. GIEL, *Kleine Beiträge zur antiken Numismatik Südrusslands* (Moscow, 1886, 4to). M. GIEL's publication, which completes this list, considerably increases the number of known coins of Olbia, Tyra, of the Tauric Chersonesos, of Nymphaion, Pantikapaion and Sindika. As for Royal coins, the author describes coins of Mithridates Eupator, Pharnakes II, Asandros, Pythodoris, Polemon II, Sauromates I and II, and Ininthimeus. Then follow dissertations on the coins of the Bosphoros that have for type the front lion-head, with an empty square on the reverse; on the monograms found on coins of the Kings of the Kimmerian Bosphoros; finally on potter's marks with royal names found in the tombs of Kertsch and Taman.

Turning from Greek numismatics to works of a general interest, there are two, of very different scientific value. The first, *Repertorium zur an-*

taken *Numismatik* is due to the regretted Dr. JULIUS FRIEDLÄNDER and to RUDOLF WEIL (Berlin, Reimer, 1885, 8vo). It is a bibliography of Greek numismatics. The idea that directed the composition of this repertory is excellent in principle. To follow the order of the *Description des médailles antiques* by Mionnet, and to give for each city the nomenclature of all works, books, review articles, or notices of any sort, published on the coins of these cities, is, most certainly, a very useful enterprise, destined to spare numismatists great loss of time, omissions, or errors. Unhappily, the execution is far from equalling the ideal conception. Friedländer left numerous notes which M. Weil, in publishing this posthumous work, claims to have completed. It must, however, be confessed that he fulfilled this task in a very insufficient way, that this repertory is defective, and that essential works are omitted in every section of numismatics.

The other book referred to is by a scholar whose competence in numismatics has long been known, Mr. BARCLAY V. HEAD: it is entitled, *Historia Numorum. A Manual of Greek Numismatics* (Oxford, Clarendon press, 1887, 8vo). For a long time, amateurs, artists, and even scholars have been calling for a manual that should be a résumé of the *Doctrina numorum veterum* of Eckhel, placed on the footing of modern science: this résumé Mr. Barclay V. Head has given us for the department of Greek numismatics, and has acquitted himself so admirably of his task, difficult from more than one point of view, that I do not hesitate to declare his book indispensable to all devotees of numismatics and archæology. I must insist on this capital point, that this is not a book of teaching and dissertations, but a descriptive résumé, giving the numismatic history of every city, a bibliography, a description of the principal types, their mythological or archæological explanation; it also contains the weights of gold and silver coins, a clear and precise account of the different monetary systems, and, finally, the reproduction of a great number of coins: at the end are some excellent indexes which make consultation of the book rapid and easy.

After giving to this book the praise that is its due, I shall not stop to criticise the author on points of detail, on contested or contestable attributions, on the insertion of certain types in preference to others. Still, it may be remarked that certain sections of numismatics appear somewhat sacrificed. Only six pages are given to Spain, and these do not contain the least reference to Keltiberian coinage, an omission that seems inexplicable. On the other hand, it was hardly necessary to take account of Zobel de Zangroniz's opinion which attributes to Spain the coins of several Numidian kings with Punic legends. Two pages only for Gaul, a half-page for Britain, seem quite insufficient in a work that covers eight hundred pages. But all the other Greek series are well summarized and brought up to date; there are some, especially, such as Italy, Sicily and in general Greece proper, which are fully

developed and constitute repertories that advantageously replace even Eckhel's *Doctrina*.

M. MICHEL SOUTZO published, in 1884, a study on the *Systèmes monétaires primitifs de l'Asie Mineure et de la Grèce*,<sup>5</sup> which he completed by a dissertation on the *Etalons pondéraux primitifs et lingots monétaires*, which appeared in 1885. In the latter work the author proposed to establish the true normal weights of the principal units of weight of antiquity, as well as the primitive relations which these units of weight may have had to each other and to the first coins: thorny questions on which scholars have hitherto rarely agreed.

It does not belong to me to speak of my work on the coins of the Roman Republic, of which the second and last volume has just appeared.<sup>6</sup> It will be sufficient to say, for the reader's information, that my task has been to place the general classification of this monetary series *au courant* with recent scholarly work, by fixing approximately, if not exactly, the period of the manufacture of the coins, by seeking to give the historical and mythological explanation of the types, and finally by giving an exact biography of the monetary magistrate. Numerous improvements will doubtless in the future be made on this work, and no one knows its imperfections and faults better than myself: still, I think it a not useless labor, and that it may have contributed to bring out from a chaotic condition the classification of the official coins of the Roman Republic.

The publication of the second edition of the *Description des monnaies frappées sous l'empire Romain (monnaies impériales)*, by the deceased scholar HENRY COHEN, is advancing rapidly, and will probably be finished within the year: the VI and penultimate volume has been placed on sale. The first edition of this vast *corpus* of imperial coins is in the hands of all collectors and archæologists, and it is unnecessary to speak of the importance of such a collection. All that it is necessary to state is how the second edition, continued by F. FEUARDENT with the care and ability that Cohen himself would have shown, differs from the first, and in what it completes and improves it. In the first place, it contains numerous new pieces that were not known at the time of the first publication, made twenty-five years ago: the former comprised about twenty-five thousand coins, the new edition will contain at least thirty-five thousand. On the score of learning, it will doubtless be regretted that the author and his continuator did not adopt the strictly chronological order for the classification of the coins, as it is the only one that is truly scientific; but this chronological order would have made consultation difficult, and this feeling caused the alphabetical

<sup>5</sup> Bucharest, 1884, 8vo. Extract from the *Revue Roumaine d'Archéologie*.

<sup>6</sup> *Description historique et chronologique des monnaies de la République romaine, vulgairement appelées monnaies consulaires*, par ERNEST BABELON. Two vols. 8vo, Paris, Rollin et Feuardent.

order of legends within each reign to be adopted. In the first edition, Cohen established four series of coins by distinguishing (1) gold and silver medallions; (2) gold and silver coins; (3) bronze medallions; (4) bronze coins. These divisions were so far inconvenient that they complicated investigations, and placed far from each other pieces bearing the same types and the same legends, but differing only in metal. In the new publication, all the metals are united: there is now but a single series for each reign, so that we find, side by side, all the coins bearing the same legend, whether in gold, silver, or bronze, or of different modules. The mention of the metal and size follows, of course, the description of each piece, together with its commercial value. But the happiest innovation is that, after each reign, the description of all the colonial coins of the empire is given. As for the coins that go by the name of *Imperial Greek*, that is, those struck in the cities of Greece or of the East that were not colonies, their great number did not allow of their being described. It was found possible to publish only, at the close of each reign, the alphabetical list of the cities that struck this kind of coin. Finally, instead of the few plates annexed to the volumes of the first edition, M. Feuardent has not hesitated to defray the expense of numerous illustrations: drawings inserted in the text reproduce the more important coins of each emperor.

AL. BOUTKOWSKI continues the printing of his *Dictionnaire Numismatique* (Leipzig, Weigel, 8vo) of imperial Roman and colonial Greek coins, in which the author has piled up his materials in an order, unfortunately, quite irrational. M. G. SCHLUMBERGER, who published in 1884 his great collection entitled *Sigillographie de l'empire byzantin*, and collected at about the same time the *Œuvres de A. de Longpérier*, has just completed the latter publication by a general alphabetical index on a large scale, which, by the way it facilitates research, cannot fail to be of the greatest service to students. It is the worthy crown of a collection of archæological and numismatic dissertations which are the most interesting and varied ever formed with the scattered works of a single scholar. Finally, the *Edit de Maximien et la situation monétaire de l'empire sous Dioclétien*, by M. ÉMILE LÉPAULE (Paris, 1886, Rollin et Feuardent, 8vo), is a conscientious work on a difficult question, already treated in a masterly manner by M. Waddington. M. Lépaule has sought to reconstitute the real value of the coins at the moment the edict was rendered; he also wished to determine the monetary unit employed as sole type in the designation of the tariffs. It is from this point of view that his work is useful for the history of Roman coinage.

ERNEST BABELON.

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Bibliothèque Nationale,  
Paris.*

## CORRESPONDENCE.

### THE FRENCH EXPEDITION TO SUSIANA.

#### [PLATE XIII-XIV.]

The JOURNAL published in one of its former numbers (1886, pp. 53-60) an article by our learned friend, M. Ernest Babelon, which announced the discoveries made by the French Expedition to Susiana.<sup>2</sup> As the antiquities had not then arrived in Europe, it was not possible to give a complete idea of the success of the explorers. We will now notice the most important of the discoveries, but without attempting to comment upon each one of them, as, if complete, this would require too much space, and if partial would lack interest and precision.

Since the excavations of Loftus,<sup>3</sup> Susa had never been visited with a scientific end in view. M. Dieulafoy, in returning from his first exploration in Persia, had noticed the mounds, had studied them, and on his return to Paris called attention to the interest which an expedition for the archaeological study of the site would have. His complete acquaintance with Persepolitan architecture rendered him more competent than any one else to superintend the unearthing of an Akhæmenid palace. The Government responded to M. Dieulafoy's desire by placing him at the head of an expedition the *personnel* of which was composed of Madame Dieulafoy, MM. Babin, engineer of bridges and roads, and Houssay, former pupil of the *École Normale*. The first campaign of excavation extended from March 15 to May 12, 1885: deducting the rainy days, they worked fifty-three days. The second campaign began December 12, 1885, and ended in June 1886. The latter included the transport of the antiquities, which was not the least perilous part of the Expedition. It consisted in conveying from Susa to Bassora, a distance of 400 kilometres, a weight of 2,000 to 3,000 kilos, under a burning sun and in the midst of a hostile people.

A few words on the geographical position of the ruins are necessary, in

<sup>1</sup> The Direction of the JOURNAL expresses its thanks to M. Ernest Leroux, Publisher of the *Revue Archéologique*, for his courtesy in furnishing to the JOURNAL an edition of the beautiful colored plate of the Persian Royal Guard, originally published in the *Revue Arch.* of Jan.-Feb., 1887.

<sup>2</sup> See the *Reports* of M. DIEULAFOY, published in the *Revue Archéologique*, July-August, 1885; Sept.-Oct., Nov.-Dec., 1886; Jan.-Feb., 1887. Cf. JOURNAL Vol. I, pp. 427-28; *Gazette des Beaux-Arts* (Nov. 1886); Mme. DIEULAFOY, in *Harper's Magazine*, June, 1887.

<sup>3</sup> *Chaldea and Susiana* (1849-52): London, 1857.

order to follow the work of the Expedition. Let us go back to the time when Loftus took possession of the tumuli of Susa, and ascertained their situation.<sup>4</sup> On referring to the map of this region, it will be seen that, after having crossed the neighboring mountains and reached the plain, the two large rivers, the Kerkhah and the river of Dizful, approach each other at right angles: they soon separate, however, the Kerkhah to continue its course to the Schatt-el-Arab, near Korna, and the second to reach Karoun, at Bender-Ghil. It is at the point where these rivers approach each other most closely that the mounds of Susa rise, at a distance of three-quarters of a mile from the Kerkhah and a mile and a half from the river of Dizful. The ruins consist of four separate spacious platforms.<sup>5</sup> *The western mound*, the smallest in extent, is much the highest and most important (No. 1 of the *Plan* of Loftus): the northern point rises to 119 feet above the level of the Schaour, near the dyke. Its summit was rounded, and in the centre there was a circular depression, probably a large court surrounded by masses of edifices, the fall of which had given to the mound its present aspect. This mound is called Kala'at, or Castle, by the country-people; Loftus considered it to be the site of the citadel of Susa (see ARR., *Exp. Alex.* III. 16). Close by, separated by a canal, is *the large central platform*, covering about sixty acres (No. 3, *Plan* of Loftus). *The northern mound* (No. 2, *Plan* of Loftus), an enormous square mass, contains the Palace. *The eastern platform* (No. 4, *Plan* of Loftus) is very extensive, and represents the site of the city, but it is not easy to define its limits, because they decrease insensibly and end by becoming confounded with the undulations of the plain.

Having arrived at Susa (Feb. 28, 1885) M. Dieulafoy abandoned, without hesitation, the secondary *tells* and decided to devote his first efforts to the ruins of the Palace<sup>6</sup> and those of the citadel. He opened in the Akhæmenid tumulus an oblique trench at the façade of the Palace: contrary to the opinion of Loftus, he was convinced that the entrance of the palace faced south, and he concentrated his means of attack, in order to accomplish the freeing of this entrance, and made an excavation in the axis of the edifice, which would bring to light, in case it existed, the staircase of the palace, or, at least, the pavement of the court. At the same time, the trenches begun by Loftus between the columns of the Apadâna were com-

<sup>4</sup> For full description, see LOFTUS, *Chaldea and Susiana*: London, 1857, pp. 342-47.

<sup>5</sup> See the *Plan* of LOFTUS.

<sup>6</sup> The large hall at Susa was composed of magnificent groups of columns; the façade was 343 ft. 9 ins. long and 244 ft. deep. The groups were arranged in a central phalanx of 36 columns (6 rows of 6 each) flanked on the west, north, and east by an equal number of columns arranged in double rows of 6 each, 64 ft. 2 ins. apart. Loftus had determined the position of 22 columns of the interior phalanx, and stopped there for want of evidence. It is this hall which bears the name of the "Apadâna."



pleted.<sup>7</sup> As the work advanced, it soon became evident that there was no staircase before the Apadāna: the ground level was hardly 15 centimetres below the flooring of the palace. Another trench being finished, the square form of the court was ascertained. A third of the excavation remained to be done, and the workmen had, in this part, great difficulty in cutting into a soil which was as hard as rock; but, at the moment when M. and Mme. Dieulafoy had almost begun to despair, the workmen encountered a brick wall which had fallen, in one block, face downward, being protected in its fall by the crude bricks forming the main wall, a fact which explains the resisting mass which it was necessary to penetrate before reaching the enamelled bricks. A new trench disengaged the entire construction, first, for a length of nine, then, of 36 metres, beyond which it appeared not to extend. All the enamelled concrete blocks were .362 m. in length, .181 m. in height, and .242 thick. Here let me cite textually M. Dieulafoy: "The joinings of each layer cut into two equal parts the blocks immediately above and below. Assisted by observing this as well as the position of the angles, the beds of the joinings, together with the notes and sketches made on the spot before the removal of the blocks (when that was possible), and with my exact acquaintance with Akhæmenid sculpture and decoration, I placed in a framework, divided into compartments of the same dimensions as the bricks, all the fragments which were brought to me, and I reconstructed in this way, with some trouble but by a perfectly sure method, the greater part of a superb lion in basrelief, 1.75 m. high, 3.50 m. long; and the two flowered friezes between which the animal was placed. Some fragments of a second, and a third lion prove that the animal was not alone: in fact, it was at the head of a procession composed of nine, and formed part of the exterior decoration of the portico."

These lines were written in June 1885: this discovery is now entirely confirmed. These fragments are indeed parts of a frieze which extended across two large pylons: it was the long-sought-for entrance. The lions formed the decoration of the revetment of the two sides of the doorway.

<sup>7</sup> Loftus had sought for the entrance gate of the palace on the side of the north portico, between the palace and the ravine which separates it from the plain. One of the most interesting discoveries made by the English explorer was that of pedestals covered with trilingual cuneiform inscriptions. Each inscription was repeated four times: the Scythian version occupied the west side, the Persian the south, the Babylonian the east; the fourth side was free. Each version was deeply cut in five lines, and was 6 ft. 4 ins. in length by 7 ft. in width. These inscriptions commemorate the finishing of the edifice, begun by Darius son of Hystaspes, by Artaxerxes Mnemon, the victor of Cunaxa (PLINY, *lib. vi. c. 27*). M. Dieulafoy, basing himself on the judicious observation that the Persian version must have been placed so as to be most easily visible to those entering the palace, concluded that the principal entrance must be on the south side.



Below ran a long Persian inscription: 46 bricks were occupied by the text, but the equivalent of seven bricks is all that has been preserved.

The second campaign began December 12, 1885: M. Dieulafoy continued the excavation of the Akhæmenid tumulus. Behind the portico of the lions he uncovered a monumental staircase leading up to it, composed of flights of steps rising on opposite sides, with landing-places and returning flights. Once in the portico, the Palace was almost on a level. At the right and left of the central construction, two other monumental doorways were discovered: that on the left, must have given access to a staircase leading to the city, or by a subterranean passage to the citadel. That on the right, of far greater importance, must have been the royal entrance: at this point was made the most beautiful discovery of the whole expedition. The workmen, in digging, disengaged a strip of masonry composed of enamelled bricks closely joined together. From these was first withdrawn a fragment representing a piece of drapery of great fineness of execution, then, the figure of a dark-skinned warrior; finally, one after another, this whole row of Persian guards which are at present the admiration of all archaeologists. The plate which accompanies this article makes it unnecessary to give a description of them. Decorative art is here carried to its highest point: it is, according to the explorer, the long procession of the Immortals (Herodotos, VII, 41; VII, 83) among whom were recruited the guards of the King of Kings: a worthy pendant of the rows of warriors which ornament the staircase of the palace of Persepolis. A bilingual inscription, with the names of Darius and Otanes, found among the ruins, makes it certain that these remains come from the Palace of Darius, and that they served as foundations to that built by Artaxerxes.<sup>8</sup> The shafts sunk at other points, down to the same level, in the attempt to follow the traces of this palace, ended in nothing: they met a bed of gravel. According to M. Dieulafoy, Artaxerxes, in reconstructing this royal dwelling, did not take the trouble to remove the ruins of the former palace, but made use of the solid material as foundations, filling up the spaces with a uniform layer of gravel. In case one wished to find the first palace, it would be necessary to go to a depth of ten metres. M. Dieulafoy is certainly correct in his opinion that, in this mass of ruins of different epochs, the specimens of the purest art are those of the epoch of Darius. To this epoch belongs the capital which ornaments the museum of the Louvre. Loftus, basing himself on the broken

<sup>8</sup> PLINY (*lib. vi. c. 27*) had registered the tradition of the foundation of the palace of Susa by Darius. Sir HENRY RAWLINSON, relying upon this, rejected the attribution made to Xerxes, on account of a votive tablet of this king found on this spot (*cf. Journal of the Royal Asiatic Society*, vol. x, p. 271). LOFTUS arrived at the same conclusions, basing himself on the study of the details of the plan and of the architecture (*Chaldaea and Susiana*, p. 271).

shafts and the overturned capitals, had concluded that the art of Persepolis and that of Susa were identical. The columns of Persepolis are found again in Susiana, with their elegant construction, channelled shaft, capital ornamented with adossed bulls, and bell-shaped base, but with still more beautiful forms and with graceful details around the swelling of the base, garlanded with the buds and the flowers of the lotus.

The large hall of Artaxerxes answered to the same requirements as that of Xerxes at Persepolis: but, where was its entrance? how was it reached? this difficult question M. Dieulafoy endeavored to elucidate. By extending the outer line of the two side-entrances, he succeeded in disengaging a square wall which surrounded the palace on three sides. Between this wall and the ramparts, properly so-called, was a wide ditch of unequal depth. The wall began at the gate of the left wing of the palace, which looked toward the city on the level of the plain, and extended, rising by a gentle inclination, as far as the royal gate, where it terminated in a platform on the same level as the palace. It was a sort of winding road for the use of the vehicles passing from the city to the palace gate: the platform at its upper end made it possible not to have the chariots or vehicles stand before the façade of the palace.

One of the most curious parts of M. Dieulafoy's work is the study which he makes of the means of defence of this sumptuous city. M. Babin applied himself especially to this subject, and he expects to publish the detailed plan of these fortifications, which reveal a very advanced strategical science.

Persepolis, with its marbles, did not permit one to suspect the decorations in enamelled earth which realize, up to a certain point, the idea we have a right to form of the palaces of Babylon and Chaldaea.<sup>9</sup> At Persepolis, the marbles have remained; at Susa, they have disappeared: but, from under this mass of rubbish, in a heap of bricks covered over with earth, have been exhumed these great panels of enamelled pottery in such a wonderful state of preservation! Polychrome painting has left few traces on the walls of the palaces of Assyria and Babylonia: at Susa, the protecting enamel has preserved to these works a brilliancy of coloring which promises the most interesting results to whoever makes a technical study of the process.

In the articles which were published immediately after the first appearance of the friezes of the lions and the procession of the *Immortals*, a little too much haste was shown to make comparisons with other products of Oriental ceramics. As far as Assyria and Babylonia are concerned, it is certain that the examples we possess are very few and poor, as compared

<sup>9</sup> M. Dieulafoy has always thought, nevertheless, that at Persepolis polychrome decoration held a large place.

with the friezes from the palaces of Susa, but, on the other hand, the texts are sufficiently positive to authorize us to say that polychrome enamelled decorations held a large place in the ornamentation of the Assyro-Babylonian palaces. Compare, they say, the frieze of the lions to the basrelief of the same kind of the palace of Sargon at Khorsabad, and the superiority which the enamellers of Persia had acquired may readily be seen. This superiority we neither dispute nor assert, because it would be necessary first to have the basrelief of Sargon, in order to make the comparison. Now, this basrelief exists as a specimen only in the interesting résumé of M. Perrot: the pieces themselves are lost. It is to Place, in Thomas' restorations, that we must appeal. The texts, however, are very explicit: Sargon speaks of *enamelled bricks with which he has inclosed the beams of oak and pistacio*. At Babylon there are *friezes and basreliefs executed in glazed earth above the doorways*. The artist therefore had a broad field in which to display his talents; and it is not the miserable fragments preserved in the Louvre that we would seriously place in comparison with the friezes of Susa.

By the side of the enamelled bricks of all epochs which M. Dieulafoy has collected, there are some inscribed ones that go back to the first Kingdom of Susiana, where epigraphic documents are so rare and so precious: their value is inestimable. It is well known that the Susian idiom<sup>10</sup> is one of the most difficult to interpret. It is all that remains of a dominion which had its seat at Susa during more than fifteen centuries. Assur-bani-pal put an end to it (658 B. C.), sacking the city and carrying away into slavery the entire population, from princes to workmen. *During a month and a day, says the conqueror (c. VII. l. 1), I swept the country of Elam throughout its entire length. The march of men, the passage of cattle and sheep have destroyed the budding of the trees and the grass of the field. I have allowed to come in wild animals, serpents, the beasts of the desert and the gazelles.* After this description what hope can we entertain of collecting numerous documents going back of the conquest of Assur-bani-pal?

During the campaign of 1886, M. Dieulafoy devoted himself to the transportation of the antiquities. The difficulties which Botta had encountered in bringing the marbles of Khorsabad to the river, were as nothing compared to those met in carrying across the desert, a distance of nearly 400 kilometres, 275 cases containing the results of two years' work. Finally, after surmounting indescribable obstacles and dangers, the cases were embarked on board the *Sané* (June 1886) and brought to Europe.

Then came the question of the immediate installation of the antiquities

<sup>10</sup> OPPERT, *Inscriptions en langue Susienne*; Extr. No. 13 of the *Mémoires du Congrès international des orientalistes*, t. II. 1st Session, Paris, 1873; also, *La Langue des Elamites*, in the *Revue d'Assyriologie et d'archéologie orientale*, 1885, No. 2: SAYCE, *Trans. of the Soc. of Bib. Arch.*, 1885, p. 465: DELITZSCH, *Die Sprache der Kossäer*.

in the Louvre. It was on the ground-floor of the Colonnade building, under the stairway of the Assyrian collections, in the "Salle des Dépôts," that M. Dieulafoy proceeded to make a provisional arrangement of the frieze of the Immortals. The hall where they will finally be installed is on the first floor of the Louvre, on the façade of the "Colonnade de Perrault." The height of the ceiling admits of an easy arrangement of the large pieces, like the bicephalic capital (five metres high); the frieze of enamelled faïence with the lions, from the pylons of Artaxerxes Mnemon, which measures four metres in height; and the frieze of the Immortals, three metres and a half high and twelve metres long. Twelve glass cases will contain the large collections of coins, statuettes, arms and engraved seals.

In view of the magnitude of the results, it is interesting to recapitulate. In 1885, the works were opened March 15, and closed May 12; and M. Dieulafoy announces that he had spent by June 15 only 22,237 francs: the expenses of the next campaign brought the sum to 54,500; a moderate expenditure, showing that courage and tenacity are the main causes of success, and that money alone does not make fruitful expeditions.

The French Government showed both justice and impartiality in according to Madame Dieulafoy, as one of the most active members of the expedition, an exceptional reward<sup>11</sup> which her courage and merit fully justified.

J. D. MÉNANT.

*Rouen, France.*

#### LETTER FROM TRIPOLI.

A shallow bay, the low reefs of which, not to speak of torpedoes, afford more encumbrance than protection to navigation, as three wrecks rotting in the sand attest, the red Ottoman standard waving from a white citadel, a few minarets rising above a little walled town framed between palm groves, and behind all, if the day be cloudy, a sky reflecting the peculiarly vicious red of the desert, are the features that present themselves to the view of the passenger landing at Tripoli. A French steamer brought Mr. Clarke and myself, in twenty-eight hours, from Malta, where the resident correspondents of the JOURNAL would fain have detained us. Africa must be seen in its own sunlight, but one soon learns to appreciate narrow streets and long shady archways. Before the French Consulate is one, washed with bright cobalt, while its shadows are of a color with the patches of sky overhead. Passing through it, one reaches a Roman triumphal arch, in a tolerable state of preservation, but for the mutilation of its ornamental sculptures by over-devout

<sup>11</sup> The Minister of Public Instruction handed to Madame Dieulafoy, on a recent visit to the Louvre (Oct. 20), the cross of the Legion of Honor, a distinction which women very rarely obtain in France.

Arabs. Its cross-vault must have spanned the crossing of two important streets of ancient Tripolis: at present its four openings are built up, and the bases of the jambs buried. A small lane gives access to the rear, where the sculptural decoration is relatively perfect; a couple of charioted Victories drive spans of salient lionesses into the spandrels; below them, subjected Orientals sit figured in the customary attitude of prisoners of war; part of a superscription, emerging from an abutting house-wall, proclaims that somebody, being *dumvir* and *flamen perpetuus*, erected this arch "in solid fashion." The white marble blocks are indeed exceedingly large and well-jointed. There are some medallion portraits of togate personages in addition to the symbolical imageries, but all sadly battered.

Tripoli boasts few other antiquities; the possessors of engraved gems from Lebida (Leptis Magna) hold them at fanciful prices; the Spanish vice-consul showed us a few vases from the Cyrenaica. A Maltese barber put me on the track of some statues unearthed about a year ago. After much hunting I found them in the Turkish military camp, and obtained both permission to photograph, and ready furtherance in taking the views, from His Excellency, General Hassan Redip Pasha, who commands the garrison of 18,000 men. All five marbles have been mutilated, and it was not possible to discover whether they are from the environs of Tripoli, or were brought from Lebida, which is more likely. We took cabinet negatives of a large headless figure wrapped in a Greek cloak (h. 1.50 m.); of a beardless satyr's head (h. 0.33 m.), rather absurdly placed on the same headless trunk; of a superb nude Aphrodite, headless, but life-size (h. from l. knee to throat 1 metre); and of a large corselet, originally belonging to the colossal statue of a Roman emperor. The rilievo-decoration of this piece figures two Victories mounting a trophy. A torso of rather inferior Roman workmanship was so screened by bushes as not to repay the trouble of photographing. The draping of its toga is flat behind, showing that it originally stood with its back to a wall. The Aphrodite, on the other hand, is well worth minute consideration. Her attitude is very nearly the familiar one of the Venus de' Medici, differing chiefly in this, that the fingers of either hand actually touched the surface of the thigh and thorax, as remaining stumps plainly show. The breaks are all recent and intentional, a circumstance which is made more evident by the rare preservation of the epidermis, which has remained almost unscathed.

We now go to Bengasi, ancient Berenike, availing ourselves of the "Mah-sousse" steamship, and bearing a letter of introduction to the governor of that vilayet from Ahmed Rassim Pasha, the present vali of Tripoli itself. Whether the gates of the Cyrenaica will be thrown open to us by his colleague remains to be seen.

ALFRED EMERSON.

Tripoli, Barbary,  
February 7, 1887.

## LETTER FROM OLYMPIA.

It is exactly ten years since your correspondent arrived at the confluence of Alpheios and Kladeos, on foot, and saw the eagle's head, just found, fitted to the famous Nike of Paionios. Olympia has not yet lost the character it then presented of a great archaeological laboratory. The liberality of the Prussian Government allows the final collocation of the antiques in the new Museum to be conducted by a staff of German experts, through whose courtesy Altis and museums serve as seminaries of classical architecture and sculpture to frequent visitors. Incidentally, something of moment is discovered even at this late date. I may cite as examples the inscription by which the hitherto nameless "Southwestern Structure" reveals itself to be the true and only *Leonidaion*, and a fragment, observed only to-day, by which the accepted identification of one of the treasures receives a not superfluous corroboration (ΣΥΡΑΚΟΙΟΙ).

The site of Olympia is commonly approached by way of the Gulf of Corinth and the carriage-road from Pyrgos. A vastly more picturesque route is the bridlepath from Tripolis over the Arkadian passes. No other gives the traveller a notion of the peculiar features of the Eleian landscape. He will, indeed, have to duck himself often in the saddle while passing under the dense aisles of myrtle between the ford of the Ladon and the foot of Kronion.

The scattered drums of the temple of Zeus and the harmonic proportions of the Zingros Museum strike the eye simultaneously. The latter occupies a natural terrace on the slope of the hill of Druva, across the Kladeos, where its red roof has an advantageous green background. Its generous size (l. 45 m.) admits of a spacious entrance with staircases to a clerestory gallery, of two long lateral halls, four corner-rooms, and of a grand central hall (l. 26 m., w. 13 m.), two stories high. Behind it there is still room for what may be called the cella of the sanctuary, the Hermes Room. The axis of the building, and of the large hall, is north and south. The dimensions of the latter were determined by those of the gable groups from the temple of Zeus, which are already disposed along the two side-walls, opposite each other, and facing in their original directions, *i. e.*, the chariot race of Pelops and Oinomaos east, and the Centaurs and Lapithai west. Nearly all the figures are in place, fastened to the wall by means of large iron dowels, the number of which is necessarily increased by the broken condition of most of the statues. Innumerable fragments wait, on floor and tables, to be cemented in their respective places when all the larger pieces are securely attached. A big marble horse now swinging from a crane will presently complete the second quadriga of the eastern pediment, and with it the whole composition. The group of Alkamenes, similarly, lacks but one large piece, but is further from completion owing to the greater



number of the small fragments. Mr. Grüttner, the Berlin sculptor whose Olympian restorations in plaster have become widely known, has charge of the work. He tells me that he has recently assigned their proper places to over thirty new fragments in the western group. His method generally requires the modelling in clay of missing parts, but only in rare and unavoidable instances does he make these fillings permanent by substituting plaster. As is known, opinions can diverge but little on the placing of the western figures. For the eastern, Grüttner has adhered to the arrangement proposed by Ernst Curtius, perhaps unwisely. The visitor, however, will have the opportunity of comparing with it an illustrative model of Professor Treu's stricter construction. More to be deplored is the decision not to give the full height of her preserved columnar pedestal to the flying Nike of Paionios. The preservation of all the eleven triangular blocks and the amply sufficient altitude of the clerestory ceiling would have seemed to impose this. The gallery which was to allow a closer inspection of the statue, as it is, serves no purpose at all. The destruction of the recently constructed bridge over the Kladeos by a freshet of that turbulent river affords a pretext for leaving the larger part of the pedestal to lie in the Altis, despite the readiness of the Greek Government to meet all expenses necessary for the worthy mounting of all the Olympian treasures.

The twelve metopes, representing the labors of Herakles, are to be distributed at a suitable height on the walls of the main hall. At present they are filed in one of the lateral galleries. The marbles, and plaster-casts of the pieces and fragments removed to the Louvre by the "*Expédition de Morée*," make a curious patchwork. Greece could bring about a re-union of the *disiecta membra*, possibly, by the offer, to France, of a fair equivalent in other statuary of a more separable character. The news of the ratification of the treaty for the unearthing of Delphoi by the united efforts of the two nations has just reached Olympia.

In the shed at the foot of Kronion, which still contains most of the terracottas and bronzes, may be seen the rude tree against which the Hermes of Praxiteles was imprisoned during many years. Even now, he lies on his back on the stone floor of the room he is to occupy in the new Museum. It is not yet decided whether he is to stand on a new pedestal, or whether the old one is to be mended for the purpose. If an iron stanchion were not indispensable, one would wish him to be placed on a turntable; but with a north light falling on the marble from the left side, so as to illuminate the figure of the little Dionysos on his arm, there will hardly be occasion to regret the impossibility of this. In view of certain reports circulated by previous visitors, it may be useful to add that the marble has not suffered in its unworthy temporary situation: on the contrary, the red color of the hair, never very pronounced, is still distinctly perceptible.



In short, Greece may now take pride in the possession of three great collections of ancient sculpture, each of which possesses features in which it can account itself second to none. When the German archæological corps takes its final leave of Olympia, the Greek direction will remain: it is only to be hoped the Ministry of Public Instruction will provide what the German direction, amid many difficulties, has still supplied, to wit, the means by which special research can alone become possible on a site remote from the facilities of large centres of population, and to which it is practically impossible to bring even the most necessary handbooks, plans, *etc.* *Noblesse oblige*, and the well-planned general reorganization of the Greek archæological administration and service leads us to expect much.

ALFRED EMERSON.

*Olympia, Greece,*  
March 20, 1887.

#### LETTER FROM SIDON, PHŒNICIA.

It has long been well known that the plain and the hills about ancient Sidon are full of interesting antiquities. The pots filled with 8,000 coins of Philip and Alexander, the sarcophagus of Ashmunazer with its Phœnician inscription, and other finds, have aroused general interest in the subject of hid treasure. At present all excavations are conducted by laborers who quarry for stones. The building-stones that they sell nearly repay them for their work, while any antiquities found in the rubbish of ruined buildings or in unopened tombs make the work remunerative. No systematic exploration has been conducted since the French occupation of 1860, when the necropolis south of the city was excavated. Two years ago hundreds of tombs were discovered and opened at the foot of the hills east of the city. These were all of the Roman period and yielded a harvest of trinkets, but nothing of historical value.

Lately, some workmen, while they were digging in an open field about a mile to the north-east of Sidon, came upon a shaft, about twenty feet square, sunk in the sandstone. When this was cleared of earth to the depth of 30 feet, a doorway was found in each of the four perpendicular walls. These openings had been built up with stonework; and, by the removal of a few of these stones, access was obtained to the rooms. The floor, walls, and roofs of these rooms were of the natural rock without any traces of plaster. This is in contrast with the Roman tombs referred to, most of which were plastered and some richly frescoed. Entering first the *south room*, two large sarcophagi meet the eye: the one on the right, of black marble highly polished, but without any ornamentation; the other, of pure

white marble and of large proportions, the cover of which is of one piece of marble in the form of a grand arch with closed ends. From the four corners project lion-heads. On the front end of the lid stand two symbolic figures, facing each other, with uplifted wings, having the body of a beast and the head of an eagle. At the rear are two similar figures, differing in having the body of a bird and a human head: the aspect of these figures is majestic. Below the ornamented cornice which encircles the sarcophagus, are figures in relief: on the front end, two centaurs facing each other attack a fallen warrior who tries to protect himself by a shield; on the other end also are two centaurs, carrying a captured stag between them; one of the centaurs bears on his shoulder a tree like a gigantic arrow; from the body of each hangs a cloak, the corners of which are ornamented with lion-heads. The two sides are alike: first, two men together, with four rampant horses ahead of them; these horses trample upon a lion in the one case and a wild boar in the other; the steeds are not abreast, and their heads are turned outwards and backwards. In front of this group are two more human figures with four horses. Below, is a border about 6 inches wide, filled with representations of hunting scenes. The whole sarcophagus is about 10 ft. long, 8 ft. to top of the arch of lid, and 5½ wide. These measurements are only estimates made under difficulties. As the chamber is small, it was only with the greatest difficulty that I could squeeze between the sarcophagus and the walls. The opening was so small that there could be no good ventilation, and the two lighted candles which I had with me, if held near the ground, went out. My companion became dizzy and faint, so my stay was short. To add to the discomfort, water was dripping from the roof, making a thick mud upon the floor. This and the other chambers had all been entered some time in the past by treasure-hunters who moved the covers to one side, where that was possible, or broke a hole in the front of the sarcophagus. In these tombs were found three human skeletons and five dogs' skulls, probably greyhounds.

After waiting a few hours for the workmen to clear the entrance to the *east room*, I descended again and found in it two sarcophagi, a large sculptured one on the right, and a plain one on the left: both of the finest white marble. The large sarcophagus is in the form of a Greek temple: the lid representing the roof and the tomb the body of the temple. The ridge has at each end carved ornamentation [akroteria], while the slopes of the roof are cut to represent flat rectangular tiles; strips of metal cover the joints of the tiles and are surmounted by carved knobs where they cross the ridge. Above the eaves there rises and extends along the length of the sarcophagus an entablature, about a foot in height, on which is sculptured the funeral procession: two female mourners lead the procession, then come two horses with men walking beside them, the steeds having neither saddles

nor bridles; then four horses abreast drawing a chariot in which stands a warrior, followed by four more horses drawing the covered funeral car; this is followed by two figures on foot. The ends are richly ornamented with cornices and carved work, and in the tympanum are three figures, all expressive of grief: a male figure reclining with face buried in his hands, a standing figure, and a female in the other angle: at regular distances from the edges of the eaves are projecting dog-heads. The body of the sarcophagus is carved to represent a cella surrounded by a portico, with eighteen small statues, about three feet high, between the columns: three of these stand at either end, and six upon each side. The capitals of the columns are Ionic, with the exception of those at the four corners which are Doric. The statues are of beautiful workmanship and finish: all are female figures expressive of grief in various ways, and are entirely draped, though the forms of the muscles and the shape of the limbs can be easily followed. The temple rests upon a low *podium*, the four sides of which are covered with representations of hunting scenes. Débris about the base prevented me from studying the details carefully, but I remember a stag pursued by hunters with a dog leaping upon its back. The whole effect of this finely proportioned and richly ornamented temple with the impressive row of statues was one not easily forgotten. Unfortunately, a hole had been broken in the front, and at the same time part of the right entablature of the lid was broken off. With these exceptions, the whole is in a perfect state of preservation: it looks as clear in color and as perfect in detail as if just from the sculptor's hand: I did not notice a nose or finger gone, nor a scratch upon the highly polished surface. The eyeballs of the marble figures had been painted; also, there were traces of coloring upon the robes of the smaller figures; most of this, however, had been washed off by the dripping moisture, and wherever touched by the finger the paint came off. The *north room* contained only a plain sarcophagus.

I next entered the *west room*, which was empty; but since then a fine sarcophagus has been found beneath the floor. From this I passed into another and larger chamber where stood four sarcophagi, all of white marble: three of these were comparatively plain: ridge-roofed covers with tiles, and cornices and borders of vines the only ornamentation. The chief sarcophagus, however, far exceeded any of the former ones in the fulness and variety of the scenes, in the graphic expression of the various passions, in minuteness of detail, and in the fine preservation of the colors of the painted portions. I was permitted only a hurried view of this remarkable work of art. The tiles of the sloping roof are not flat and rectangular, but more like pointed leaves with edges slightly upturned; at each end of the ridge stand headless rampant figures supporting a carved shell ornament [*anthemion akroteria*]; on each of the four corners is a crouching lion; and above the

eaves on each side a row of human heads looking out from beneath an arch of leaves; while below is a row of stag-heads with curved horns. In the tympana at the ends are battle-scenes: a warrior lies dead, in one corner, while opposite him is another, evidently wounded; his helmet has fallen behind him, and he is crouching behind a large oval shield to protect himself from his assailants. The warriors upon this sarcophagus were of two kinds: one kind, mostly equestrian, are represented with blue eyes, scarlet cloaks, blue tunics, crested helmets, with long straight swords, greaves, and a few wearing sandals; the shields are of various shapes, and some richly adorned, one is painted on the inside to represent the circle of the heavens with stars, while other shields have upon them figures of animals. Among these, the mounted warriors have under them flat padded saddle-cloths richly worked and painted with bright colors. The other class of combatants represent barbarians, but of what nation I could not tell. They wear peaked caps whose long point is toward the back of the head, and have a cloth wrapped about the head covering both cheeks, and also drawn across the face below the nostrils covering mouth and chin. These are more scantily dressed than their opponents, and seem to be the vanquished. The battle-scenes are numerous and vividly represented. In one case, a warrior seizes by the hair of the head his enemy,<sup>1</sup> who has fallen upon his knees, and plunges a sword into his shoulder, while the blood trickles to the ground. Both the ends and one side are thus crowded with fighting figures, some of whom are mounted, while others are on foot. The other side is devoted to the representation of a chase in which all the hunters are barbarians. One man has his hands extended as if he had just discharged an arrow; another, on horseback, is thrusting with a spear; while an attendant carries a bow. The main interest centers in a horseman attacked by a lion: the horse is rearing while the lion has fastened his teeth in the horse's shoulder. The terror and agony of the animal are evident; his nostrils are dilated with fear, and the skin above them is wrinkled; the rider can hardly keep his seat; the other horsemen and hunters are rushing to the rescue, and a dog has seized the lion by the leg. Beside these scenes with figures, the sarcophagus is adorned with much fine ornamental work: below elaborate cornices are two bands of ornamentation, one composed of two parallel lines worked into rectangular figures [meander fret?], the other a vine curving in the "line of beauty:" the background to this vine was painted.

As I walked about this sarcophagus, the surprises which met my eye rendered it difficult to make mental notes. That I was fortunate in seeing what I did, is evident, for from that hour no European has been allowed to enter the excavations. Anything like measurements, notes, or photographs,

<sup>1</sup> In the account of this scene given by an Arab newspaper, this figure is said to be a woman: see *News*, under PHENICIA.

was wholly out of the question. If this jealous care were in the interest of preserving these treasures, there would be no objection: but a Moslem visitor has since brought away an arm which he had broken off one of the figures. Since my visit, seven other sarcophagi have been found: one sculptured on all sides, another with the lid in the shape of the human figure: the face and head-dress are described as of the Egyptian type, resembling the figure on the tomb of Ashmunazer. Only one tomb has been found as yet unrifled, and that contained decayed wood or decayed mummy-remains, a vase of alabaster 10 inches high, a gold ring with stone, and a gold chain<sup>2</sup> weighing over 100 grammes; also a gold frontlet of small size.

It is very singular that, up to the present time, no inscription of any sort has been found on either walls or sarcophagi. About 300 coins were picked up at the foot of the shaft, but they were immediately taken to the governor, and I have not seen any of them. Either the material, or the finished work, of all these tombs must have been brought from some other country, as there is no such marble in Syria.

At present, the place is guarded by soldiers day and night, the doors to these chambers are fastened and sealed, and the local authorities are awaiting instructions from Constantinople.<sup>3</sup>

W. K. EDDY.

*Sidon,*  
*March, 1887.*

<sup>2</sup> Mr. Eddy succeeded in obtaining this beautiful chain.

<sup>3</sup> If the Government decide to transport these precious monuments to Constantinople, let us hope that their fate will differ from that described by Mr. F. E. Hoskins, who writes us, May 4, 1887: "Two years ago I saw them unearth a handsome sarcophagus in the Orange gardens at Sidon: a guard sat on it for a week, and then the authorities decided to move it into the city. So, they sent out men who deliberately smashed the marble with sledge-hammers, and carried it into the city on the backs of donkeys: it was deposited in the yard of the French Khan—a government building—and there it still lies in the mud."

It is said (*London Times*, April 7) that Beshara Effendi is excavating a tunnel for the removal of the sculptures to the sea-shore, with a view to their shipment to Constantinople.

## REVIEWS AND NOTICES OF BOOKS.

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Η ΠΟΛΙΣ Η ΝΑΥΚΡΑΤΙΣ. NAUKRATIS. Part I, 1884-5.  
By W. M. FLINDERS PETRIE. With chapters by CECIL SMITH;  
ERNEST GARDNER, B. A.; and BARCLAY V. HEAD. Third Me-  
moir of the Egypt Exploration Fund. 4to, pp. viii, 100; plates  
xliv. London, 1886, Trübner & Co.

The discovery of Naukratis is one of the most brilliant of recent achievements in archaeology. Until the latter part of 1884, when the work of excavation was begun on the mound Nebireh which lies to the west of the Kanobic branch of the Nile, it was supposed that the ancient Greek emporium, of which Herodotos, Athenaios and other writers have left us interesting accounts, lay to the east of this stream, nearer Saïs and the sea. The discovery of the actual city and its identification with the mound Nebireh is due to the genius and industry of Mr. Petrie, who with the aid of specialists has given us, in this volume, the results of the first campaign's work. The book opens with a chapter by Mr. Petrie on the site of Naukratis and on the history of the city; this is followed by chapters by the same author on the temenê of Apollo and other deities, on the archaic pottery and its classifications, on the great temenos or Hellenion, and on the houses and their contents. Mr. Cecil H. Smith treats of the painted pottery, Mr. Ernest A. Gardner of the inscriptions, and Mr. Barclay V. Head of the coins found there. Chapters by Mr. Petrie follow, on the weights discovered, on levels and measurements, on the *Geographia* of Ptolemy with reference to the identification of sites in the Delta, and on the neighboring mound Kom Afrin. There are forty-four plates fully illustrating architectural fragments, statuary, pottery, terracottas, weights, fac-similes of all inscriptions with a table of alphabets, scarabs, *etc.*, together with admirable maps and plans, both of the Delta after Ptolemy and after the map of Peutinger, and of Naukratis and of its principal buildings, diagrams of the strata in the temenos of Apollo, *etc.* The second and probably the last campaign (Nov., 1885-March, 1886) was conducted by Mr. Gardner, and an account of it will be given in a second volume now in preparation.

In the first season, the ground-plan of the city was ascertained; of the five sacred precincts and temples named by Herodotos and Athenaios two



were clearly identified—that dedicated to Apollo by Milesian colonists and the great Hellenion, besides the temenos of the Dioskouroi not previously mentioned, together with an immense quantity of antiquities of great variety and significance. In the second season, the leading discoveries were of the temenē of Samian Hera and Aphrodite previously known, with almost countless fragments of pottery of the highest importance in the study of archaic Greek vase-painting. From the point of view of epigraphy the inscribed potsherds of the second season are not so important as those of the previous year, though one inscription contains the Lesbian alphabet of the sixth century, B. C., which has hitherto been quite unknown.<sup>1</sup> The work of the first season was so far-reaching, and the numerous objects brought to light have been studied with such skill and wise caution, that subsequent discoveries have in the main only supplemented and illustrated, and have done little of the nature of correction. The first volume will therefore have a permanent value, and many of the results reached in it must be regarded as final.

A passage in Strabo (xvii. 1. 23), partly incorrect and partly misunderstood, had long thrown archaeologists off the true scent in the search for Naukratis. Mr. Petrie shows that the most important authorities in a question of this kind, Ptolemy's Geography and Peutinger's map, have been overlooked, and, by the use of evidence furnished by them and by a careful exegesis of familiar passages in Herodotos and Pliny, makes it clear that the ancient site was to be looked for west of the Kanobic branch and in the neighborhood of, if not actually in, the mound Nebireh. The subsequent discovery in this mound of the only known decree of Naukratis (plate xxx. 3), and of the only known autonomous coins of the city; the discovery also of precisely the Greek temples that are mentioned by Herodotos and Athenaios; and the history of this settlement as recovered from its monuments so perfectly agreeing with the recorded history of Naukratis—make the identification of this site with that of the ancient Greek colony absolutely certain.

Before 570 B. C. is the literary date for the foundation of Naukratis; and a passage in Athenaios makes the inference probable that Naukratis was a flourishing city in 688 B. C. Now the earliest pottery found here is such as is, at the lowest date, placed at about the middle of the seventh century B. C. A scarab-factory existed here with cartouches from the reign of Psamtik I up to but not including that of Amasis (570 B. C.). Below the stratum in which the scarabs were found is a black stratum of charcoal and ashes two feet in diameter, which indicates, according to the rate of accumulation

<sup>1</sup> *Academy*, Nov. 13, 1886. The various steps in the work of the first and second seasons may be followed in the reports printed in this JOURNAL, and in the literature there referred to (Vol. I, pp. 79, 80, 221, 422; II, p. 81).

in Greek times, half a century: and fifty years before the beginning of the scarab-factory carries us to the middle of the seventh century B. C. It is probable that the settlement was made during the disruptions caused by the Assyrian invasion, when the Egyptians were unable to keep out foreigners (not long before 670 B. C.); the buildings were doubtless at first of wood and wattle and daub, and therefore were early burned down. More permanent houses with thick walls of mud and brick may have begun under the reign of Psamtik I, who favored the foreigners. Then the Greeks erect their solid temples, and dedicate the valuable vases and bowls which were found: the temple period thus began between 650 B. C. and 630 B. C. The great temenos, the Hellenion, is probably as early as 620 B. C.: it was in a damaged state about 275 B. C. when Ptolemy Philadelphos repaired it. At the beginning of the reign of Amasis (570 B. C.) the prosperity of Naukratis suffered reverse: the people had been on the side of Apries, whom the usurper Amasis defeated. But this reverse was of short duration. Amasis after destroying the ancient Greek settlement east of the Delta permitted by Psamtik I (Her. ii. 154), recognizing the importance of retaining at least one Greek emporium, granted to Naukratis, which lay west of the Delta near Saïs his capital, exclusive privileges and a monopoly of the Greek trade.

During the reign of Amasis the city flourished, but the Persian invasions told seriously on its prosperity. The falling off is shown by the fact that there is from fifty to one hundred times as much pottery belonging to the century and half preceding the Persian invasion as to the same period under Persian rule. The archaic temples were still standing when Herodotos visited the city in 454 B. C.: the second temple of Apollo seems to have been erected about 440 B. C. Though the founding of Alexandria ultimately sapped the vitality of the older settlement, it shows an independence not heard of previously, in issuing toward the close of the fourth century B. C. an autonomous coinage, two specimens of which were found in May, 1885. Under Ptolemy II, as we have seen, the city received royal patronage. Leisure and study found a home in Naukratis for a time, as is shown by the long list of literary men who lived there in the Ptolemaic age, and subsequently in the Roman period (Athenaios, Julius Pollux and others). Under the Empire the city decayed: even in the first century A. D. part of the old town was used for building-material. Its old schools were abandoned and Proklos, the last teacher, removed to Athens about 190 A. D. From a remark in Stephanos of Byzantion, it seems to have been in existence as late as the fifth century A. D., but there are no datable remains of the city later than the middle of the third century A. D.

The mound Nebireh has long been the site of an Arab village, and the inhabitants have turned over and excavated a large part of it in getting earth for their fields. The earliest foundations are now ten feet below the

level of the country: hence, as soon as the Arab diggings reach out to the cultivated land, the excavated site will be flooded by the inundation and a permanent lake will be formed, covering forever the Greek settlement. The ancient city was not on the river-bank but was reached by a ship-canal, as Herodotos informs us, and as we may infer from the present canal which, however, does not lie in its early bed.

In the temenos of Apollo are traces of two temples. Of the earlier, built about 620 B. C., only a few architectural bits have been found, with fragments of dedicated vases and statuettes, all earlier than 500 B. C. The second temple was probably of stucco and painted brick with marble decoration: no pottery was found, the Arabs having cleared out the débris at this higher level. The unique architectural ornamentation of this temple, which was built about 440 B. C., so strikingly resembles that of the Erechtheion (lotos band on necking of columns; rosettes on door-jambs, *etc.*) as to give rise to the conjecture by Mr. Petrie, that the Athenian temple was a later work of the architects of the Egyptian temple. The temenos of the Dioskouroi is also traceable, and fragments of dedicated pottery were here found also. As we have remarked above, the second season brought to light the sites of the temples of Hera (what Mr. Petrie had called the Palaistra) and Aphrodite. The temple of Athena, the priest of which is mentioned in the decree, and that of Zeus dedicated by the Aeginetans, remain to be discovered.

The pottery discovered in the first temple of Apollo is not only earlier than the bulk of ordinary Greek pottery, but is of great importance in that its classes can be relatively and in part absolutely dated. Mr. Petrie has furnished an elaborate and instructive classification of it, and has established dates for the several varieties. While his chapter on the archaic pottery is extremely suggestive, and doubtless lays down the main lines, the second season has brought to light a great quantity of new material (especially from the temenos of Aphrodite), which may demand a recasting of some of Mr. Petrie's statements. It is well for the present therefore to refrain from further comment upon them.

One of the most interesting and unique of the discoveries at Naukratis was that of the Great Temenos, the ancient Hellenion, equal in area to one third of the city. It was the heart of the Greek race in Egypt, a great establishment founded and maintained by Ionians (from Chios, Teos, Phokaia, Klazomenai), by Dorians (from Rhodes, Knidos, Halikarnassos), and by Aeolians (from Mytilene). It was a place of assembly for deliberation, capable of holding fifty or sixty thousand men; a fortress about 850 by 745 ft. square, with solid brick walls 50 ft. in thickness rising to a height of 50 ft.; it was a great sanctuary, the civic centre of authority, sacredly and jealously guarded by its founder-cities. Within this vast enclosure was a large building, about seventy feet in height, with perhaps four stories of chambers

or cells, doubtless used for a granary and magazine, and built for defence. A fragment of a small limestone model of this building was found at Naukratis (plate XVIII. 1, not XVII. 1, as Mr. Petrie has it). The gateway of the outer structure having fallen into decay, Ptolemy II replaced it by a magnificent edifice the features of which are fully described. The most important result, however, obtained from the site of this work of Ptolemy was the discovery of the ceremonial deposits (masonic symbols) placed here at the time of its founding, principally under the four corners: these deposits were ceremonial utensils, as libation-vases, sacrificial knives, *etc.*; models of tools, as hoes, mortar-rakes, chisels, trowels, measuring pegs, *etc.*; samples of materials, as models of bricks, plaques of precious stones, five metals in sample ingots, and a double cartouche of Ptolemy Philadelphos. In this building were found many interesting antiquities, mostly of Ptolemaic and Roman eras.

Among the miscellaneous objects obtained at Naukratis the earliest are pieces of engraved shell (*tridacna squamosa*), found also in widely separated localities: it seems probable they were wrought here on crude material brought from the Red Sea. The scarab-factory has already been mentioned. Naukratis seems also to have been a centre for the iron trade, if not indeed the principal seat for the manufacture of iron for the Greeks of the sixth century B. C. The objects here found give us more than was known before about the forms and uses of Greek iron-tools in archaic times, and indicates the source of much that was found elsewhere; in this collection are chisels, celts, axes, knives, sickles, gouges, picks, bodkins, a poker, a pig of iron, fish-hooks, nails. Many rude stone figurines of the sixth, fifth and fourth centuries B. C. were found: straddling figures, perhaps representing Baubo; reclining female figures, never draped but always without improper emblems or suggestions such as are frequent in Phœnician art; *etc., etc.* Terracotta heads covering the same period and extending down to Roman times are common. A cartouche bearing Phœnician letters and modelled by the *cire perdue* method was also found: this cartouche, a cylinder of hematite, and another of ivory, were the only Phœnician or Assyrian objects found in the first season. Of Egyptian bronzes, statuettes and animal figures, of handles of amphorae, of stone tools, of jewellery in gold and silver of the Roman period, of other objects of Roman times, pottery, terracottas, *etc.*, our space forbids even the mention.

Mr. Cecil Smith's chapter on the painted pottery shows a wise conservatism. The writer cautions us against hasty inferences from the designs found on the Naukratis pottery as to the place it held in the early history of Greek design: he reminds us that fictile vases found together in temple débris might belong to very different epochs, and suggests that in establishing series, distinction should be made between vases formally dedicated with inscriptions

(ἀνέθηκε) where the inscription is doubtless nearly contemporaneous with the manufacture, and such as have only the mark of ownership upon them (Ἀπόλλωνος, etc.), hastily scratched, often by some official, long after their manufacture, when they were about to be buried with the dead or even discarded for better ware. The pottery discovered at Naukratis furnishes representatives of almost all known, and of a few hitherto unknown, fabrics that existed in the Greek world. There is no original instance at Naukratis of the so-called "Geometric," or of the "Island" type of decorated ware. These types then must have ceased to be manufactured at 650 B. C. The earliest pottery found at Naukratis is the so-called "Polledrara" ware, probably here first manufactured, examples of which have been recovered at Rhodes (*Journal of Hellenic Studies*, vi, p. 188, note 2). Specimens of the "Oriental" style—horizontal friezes of animals in black or brown on yellowish clay, with rosettes and geometric patterns—were found in great quantities. These specimens, however, clearly belong to a sub-class, probably local to Naukratis, which may be named "Egyptian"—as contrasted with the "Assyrian" sub-class, where the decoration of Assyrian textile fabrics is closely and conventionally imitated, with incised lines—and is later than the "Assyrian." The use of white pigment on vases, which is classical on the white lekythoi of Athens, is found at Naukratis from the earliest times, with a more profuse use of color in general than prevailed elsewhere. A fabric distinctively "Naukratian" was discovered, of a peculiar technique and decoration—white-faced, decorated in black, brown, and orange with accessories in purple, and with human figures of an Ethiopian type. To this class must now be assigned a number of white alabastera found in Rhodes. It has already been noted that the earliest master's signature found on vases with a white ground is that of Nikosthenes: here at Naukratis are several specimens after the style of this prolific artist, and an inscription with his name was actually found: the stem of a kylix marked ΝΙΚΟΣΘ [ἐν τῇ ἐποίῳ] ΕΝ.<sup>2</sup> The use of large eyes as a decorative feature, so frequent in red-figured kylix-painters, may have been imitated from the Naukratian ware, and here the idea may have been borrowed from the sacred eyes of Osiris manufactured in great quantities by the scarab-factors of Naukratis. The style of painting on a white ground disappeared at Naukratis after the Persian invasion: the only specimens of it after this date are clearly of Athenian origin. The vases hitherto designated as "Cyrenian" (Arkesilas kylix in the *Cabinet des Médailles*, Paris; cf. Puchstein, *Arch. Zeit.*, 1881, p. 215) have many analogues in pottery found here,

<sup>2</sup> Perhaps the name of the well-known artist Pamphaios may be read (ΠΑΝΦΑ) on the base of a bowl in unglazed reddish ware dedicated to Apollo. I do not find this fragment in Mr. Gardner's cursive transcriptions.

and it is not improbable, though not certain, that Naukratis and not Kyrene, was the *locale* of this fabric.

Mr. Gardner's chapter on the inscriptions is full of information and suggestion alike to the epigraphist and to the student of language. Over 700 inscriptions were found, chiefly scratched on pottery: many of these are unintelligible, but the remainder, mostly containing some mention of Apollo, form a connected series which fully illustrates the history of the Ionic alphabet between about 650 and 520 B. C. The inscription usually records either a dedication to Apollo (*ἀνέθηκε τῷ Ἀπόλλωνι* or *τῷ Ἀπόλλωνι*), or merely the sacredness of the object (*Ἀπόλλωνος*, etc.). As varieties of this second class may be regarded the following three forms: *Ἀπόλλω* (or *ᾠ Ἀπόλλω*) *σὸν εἰμι*, *Ἀπόλλω σοῦ εἰμι*, and *Ἀπόλλω σός εἰμι*.<sup>3</sup> The only inscription that can be brought into relation with an historical character is that of Phanes,<sup>4</sup> son of Glaukos: it is found on the fragments of a very costly bowl, which seems to belong to the later half of the sixth century B. C. Now one Phanes, a Greek, deserted Amasis for Cambyses about 526 B. C.: he was probably the dedicator of this bowl, the fragments of which are widely scattered.<sup>5</sup> The inscriptions in the temenos of Apollo, dedicated by the Milesians, are mainly in the alphabet of Miletos, and show the gradual changes in 130 years of development (650–520 B. C.). The earlier forms of this alphabet are earlier than the Abu Simbel inscriptions (which must therefore belong to the time of Psamtik II, or between 594 B. C. and 589 B. C.). The earliest forms of these Milesian inscriptions bear so striking a resemblance to the originals from which they were derived that they must be regarded as the oldest specimens, in character if not in date, of Greek writing. This proves that the so-called Cadmean and Ionian branches of the most primitive Greek alphabet existed side by side from the beginning, and that the problem of their mutual relation is further from a solution than ever. It is not improbable that they both borrowed directly and independently of each other from the parent Phœnician alphabet. Mr. Gardner establishes eleven classes of the Milesian alphabet, arranged in chronological order (Classes I–XI). Classes XII–XVI contain specimens of the Ionic

<sup>3</sup> Here the object addresses the god in the second person, an unusual form expressing ownership. This vocative *Ἀπόλλω*, if correct, is of extreme importance: it involves a nom. *Ἀπόλλω*, acc. *Ἀπόλλω*, and may throw light on the obscure origin of this name.

<sup>4</sup> In the second season's excavations, was found a vase dedicated to Aphrodite by Rhoikos; this may be the famous Samian statuery and architect who, as we know from other sources, must have studied Egyptian models.

<sup>5</sup> If this identification be correct, the early coin from Halikarnassos—the earliest inscribed Greek coin known, the inscription of which has been read *Φάνους εἰμι σῆμα*—must be much earlier than this vase, and most probably is to be ascribed to an ancestor of this Phanes; for the forms of the letters, the closed *η* and the three-stroke *σ*, appear to be at least two generations earlier than those on the vase.



alphabet with essential points of difference from the regular Milesian series; xviii and xix represent portions of two well-known local alphabets, the Melian and the Korinthian, and, for purposes of comparison, in Class *A* is given the alphabet of Amorgos, in *B* that of the Abu Simbel inscriptions, and in *C* that of Miletos proper (Branchidae inscriptions). Some of the noteworthy features of these classes are the following: Classes *I* and *II* have a three-stroke  $\mu$ , and a  $\sigma$  (four-stroke) always lying on its back, like the Phœnician *shin* from which it is derived; *III* and *IV* show a form of  $\nu$ , resembling the three-stroke  $\sigma$ , which is new for Greek but identical with the Phœnician; in Class *IV*  $\sigma$  assumes the upright pose of the four-stroke form, which henceforth becomes the rule; in Classes *x*, *xi*, however, which are much later, the three-stroke  $\sigma$  appears. In *xii* and *xiii* the unusual combination of the three-stroke  $\sigma$  with  $\omega$  is found. Probably these classes represent a local alphabet different from the Milesian—perhaps that of Teos, Mr. Gardner cautiously suggests.<sup>6</sup> Class *xiv* is practically identical with the Abu Simbel inscriptions, and with them may be regarded as local Rhodian. It is interesting to note that the pinax on which the inscription of Class *xiv* is scratched strongly resembles ware undoubtedly manufactured at Kameiros. In the Melian alphabet of Class xviii the forms for  $\eta$  and for  $\rho$  are peculiar.<sup>7</sup>

The coins found at Naukratis offer little that is new: they are of interest principally as reflecting the material prosperity of the city, and as indicating the localities with which trade was carried on. Fifteen archaic Greek silver coins were found together with ingots of the same metal: these were doubtless the horde of a silversmith, which for some unknown reason was buried toward 439 B. C. Nearly one thousand coins were obtained, more than half of which are imperial bronze of Alexandria: there are at least 97 Greek coins of the period before 350 B. C. Of the two autonomous coins of the city we have already spoken: Mr. Head and Mr. Petrie do not seem

<sup>6</sup> It may be remarked that inscription No. 209 (THIOΞ), found on an eye-bowl (about 530 B. C.), shows the four-stroke  $\sigma$ : still the inscription may not be Teian in origin, or it is possible that, at this date, local differences had become effaced. The three-stroke  $\sigma$  is also found on other eye-bowls.

<sup>7</sup> The dedications and the inscriptions on the pottery designating ownership furnish an interesting list of proper names, some of which are rather unfamiliar. We can easily make out, in inscriptions none of which are probably later than 500 B. C., the following: names of divinities, Aphrodite, Apollo, Here, Zeus, Dioskouroi; ethnic names, Milesian, Phokaian, Teian, perhaps Rhodian; names of private persons, Aischylos (or perhaps Aischrion), Alexideios, Apollonios, Araus, Artale (or perhaps Aptale), Charidion, Charophnes, Glaukos, Hermagorez, Klepsias, Lampyris, [Myse], Na(upli)os, Paramenon, Phanes, Polemarchos, Polyarkides, Polykestos, Protarchos, Sappho (? this spelling, for Sappho, is found on coins), Sleues, Teos, Theodoros, Theothemis, Xenophanes. This list does not include many names that might be only conjecturally restored from fragmentary inscriptions.

to have come to an agreement as to the identification of the heads used for devices.

It is to Naukratis, which was for many years the principal seat of trade between Egypt and the West, that we should look for a large collection of ancient weights, and our expectations are more than fulfilled. The season's work quadrupled all the Egyptian weights previously known, and provided us with over 500 in all. They were mostly of bronze or hard stone, and were graded according to the Egyptian *kat* standard (158 examples), the Assyrian shekel (114), the Attic drachma (87), the Phœnician shekel (55), the Aeginetan drachma (37), etc. The error of the mint that can be detected in the Athenian tetradrachms averages only 1 in 410, which compares very well with the English "remedy of the mint" for silver, 1 in 240.\* This would show that the Athenians had greater accuracy in their hand-mintage than prevails now-a-days even in machine-made coinage. But this chapter on weights and the subsequent chapters are too technical to be further commented upon here.

The result of the first year's work at Naukratis is in itself more than enough to justify the existence of the Egypt Exploration Fund. The labors of Mr. Petrie in 1884-85, and of Mr. Gardner in 1885-86, have already made notable additions to our knowledge on many obscure points in the archæology and history of the Greeks during the interesting period of their growth preceding their highest achievements. It is not unlikely that a minute study of the material obtained will solve several interesting problems relating to the beginnings and early history of Greek art and design. It is a matter of national congratulation that Americans have had a hand in the good work of keeping up the Fund, and that, in consequence, important parts of the finds have already found a new resting place in museums of our country, notably in the Boston Museum of Fine Arts, where they may be studied to advantage by Americans.

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HISTORY OF MEDIEVAL ART, by Dr. FRANZ VON REBER. Translated by *Joseph Thacher Clarke*, with 422 illustrations and a glossary of technical terms. 8vo, pp. xxxi-743. New York, 1887, Harper & Brothers.

Just such a book as this has long been needed by English and American students of the history of Christian Art, and its appearance has been eagerly

\*The "allowed deviation" for the U. S. silver dollar is 1 in 275: it is proportionally greater for the smaller coins ("in the dollar, the half and quarter dollar, and in the dime, one and one-half grains").

hailed, both by those who wish for a general acquaintance with the subject, and by those who need in the class-room a book they can put into the hands of their students. But another class also cannot fail to carefully scan such a book. In it there are so many opportunities for new views on important developments in the history of art, for a fresh insight into the relation of different periods and peoples, for just historical considerations, that it addresses itself to a very wide circle of readers, with very divergent wants and ideas. It is not necessary to criticise other works of a similar scope that have preceded this one by Dr. Reber. They have either been inaccessible to the English reader, or, when written in or translated into English, have been decidedly inferior in quality. This history of Mediæval Art includes *multum in parvo*: it is so concise as to be able to cover an extensive field quite thoroughly in a single octavo volume of seven hundred pages. In the Introduction, the author develops his historical view of Mediæval art, and he adds: "the scope and arrangement of the present volume have been adapted to this view of the historical advance of Mediæval art." The substance of this view may be thus stated. In studying the development of ancient art we find that each country had its own, and that, although Greek art spread over Asia under the Diadochi, it was only "after the establishment of the Roman power, that Hellenism became truly international. Mediæval art was the direct outgrowth of this Roman Hellenism." Although, on the decay of art in the West, the artistic supremacy of the Eastern Empire was acknowledged, "the art of Byzantium was unable to attain a position corresponding to that occupied before it by the Græco-Roman styles, and after it by the French Gothic." The degenerate classic style of Rome was the first to influence the converted northern nations which were not affected perceptibly by Byzantine art. No new development was initiated by Charlemagne, and a far greater degree of artistic independence was shown by the Moslems. At the time of the revival, in the Romanesque period (1000 A. D.), Germany was the leader in all the arts, but, "after the middle of the twelfth century, Mediæval art found its most brilliant and important expression in the heart of Northern France." "The centre of European culture was removed from Germany to France, becoming of a higher perfection and exercising a wider influence in the Gothic than in the Romanic period." There was far less uniformity in the sister arts of sculpture and painting than in architecture, and here national peculiarities were more apparent. The Renaissance did not make itself felt in Germany before the sixteenth century, and "the preëminence of Italy, after the first decades of the fifteenth century, may be compared to that of France in the middle of the twelfth." At the close of this introductory statement Dr. Reber remarks: "It has been the great desire of the author to present a history of artistic evolution more logical and more consequential than those with which he is acquainted."

In the first chapter, on *Early Christian and Byzantine Architecture*, after a sketch of the development of the catacombs, there follows an interesting discussion on the origin of the primitive Christian basilicas, and a careful study of the two great types of early ecclesiastical buildings, the oblong and the circular. A sketch on the sculpture and painting of this early period naturally follows. Breaking the sequence of Christian art, we are to glance at the monuments of Persia under the Sassanids, of India up to the Moslem invasion, and finally at Mohammedan art in all its phases, in Egypt, Spain and India. Returning to the art of Europe, a chapter is devoted to *The Christian art of the North until the close of the Carolingian epoch*. This period is, more than any other, enveloped in obscurity: in this transition state it is almost impossible to discover how much belongs to the new races—how much to Goths, how much to Lombards, Franks, or Germans. Of all these elements, that which appears to have taken the lead in artistic matters during the Carolingian period was the German, while the Franks were most prominent during the preceding centuries. The author's review of the Romanesque development is entirely based on the standpoint taken in the introduction, that Germany, from 950 to 1150, was far ahead of other European countries in her art, and showed to them the way of progress. So all general advances made during this period, especially in architecture, are illustrated by German examples. The illustrations giving the systems of construction of different representative churches in chronological and logical order are quite an innovation, and are very useful for comparative study, as they show at a glance the progress made. The writer is especially successful in his treatment of the Gothic period, in which he very rightly takes as a basis the artistic supremacy of France. The relation of one building to and its dependence upon another, in the general development; the characteristics by which each sub-period of the style is distinguished; the interrelation of the styles of various provinces and countries—these are peculiar qualities of the chapters on Gothic art. On the one hand verbosity and on the other a dry catalogue of facts are equally avoided; the result is a text consecutive and interesting.

But has not this very systematic arrangement led to the adoption of prejudiced historical views, with which facts have been forced to agree? Without wishing to be hypercritical, this seems to me to be the case. In such an attempt it is all-important to work from the right principles, and from an insight into the true character of the ideal of the art in question. A thorough sympathy with the ideals and themes of Christian art could alone bring with it the power to understand them: if they are despised or misunderstood, the edifice "pêche par la base." I shall begin with the first steps in Dr. Reber's view of the historical advance. His statement that "early Christian art in the western provinces of the Empire . . . may in all

*respects* be considered as a debasement of the Roman" seems, even from an external standpoint, altogether too sweeping, when we look at the interior of a building like Santa Maria Maggiore with its colonnades and its rich wall-decoration in mosaic, whose prototype in classic art certainly cannot be pointed out; or when we study the cycle of Christian symbolism of the third and fourth centuries, or the stern realistic figures in the apse of SS. Cosma and Damiano. We are surprised to read of "the senility and decrepitude of early Christian architecture," which accomplished results to which classic architecture had not attained either in Greece or Rome. A failure to appreciate the internal conscious beauty of Christian art as distinguished from the external beauty of Paganism cannot but influence Dr. Reber's conclusions. The second point is that Byzantine architecture was largely dependent on that of the Romans. Here again it seems as if Dr. Reber might have recognized at least the probability of the conclusion towards which recent studies have been leading (*e. g.* those of Choisy in *L'Art de bâtir chez les Byzantins*), that Byzantine architecture was developed mainly from methods employed in Asia Minor for several centuries before Justinian, and that the principles underlying the domical constructions of the Romans, with their masses of concrete, were just opposite to those governing the architects of Santa Sophia, in which every stone played a part. In speaking of the arts in the West during the early Middle Ages, Dr. Reber minimizes the share of Byzantine art, and asserts that, "in painting, the style of the frescos of the Catacombs" was long retained; and yet anyone who visits some of the Roman catacombs, even, that were restored by the Popes of the VIII and IX centuries cannot but see that the frescos added at the latter dates, far from being a modification of the early classic frescos by their side, are but a degraded form of Byzantine art, which in Rome itself took a peculiarly vicious form—witness the mosaics of San Marco (close of IX cent.).

Passing now to the North of Europe, Dr. Reber very naturally gives precedence to Germany during the Carolingian period, lasting to the middle of the XI century; but we cannot agree with him in assigning her the lead during the strictly Romanesque period which covered the succeeding hundred years. Dr. Reber says: "from the horizontally ceiled basilicas of the Ottos to the vaulted cathedrals of Mainz and Speyer, the advance is so constant, so rational, and so organic that, in Germany, at least, it is to be regarded as constituting in itself a new style: . . . Western France, Northern Italy, and some districts of Eastern and Northern Europe adopted the principles of German architecture; but in the main the French and Italians followed an independent course of development." Let us examine, (1) what were the principles of Romanesque architecture; (2) whether they were in reality first established in Germany; and (3) whether the development in Germany was as organic as that in France,—for on these questions that of German precedence depends.

First and foremost is the change from wooden roof to vault: this influenced both the proportions of the architectural members and the form of the ground-plan; second come changes in the ground-plan; and third, in the supports and openings of the building. It does not bear at all upon the question to discuss the early Romanesque constructions with flat roofs, as they did not differ radically from the Latin basilica. The question of the vault should be first attacked, as the key-note of Romanesque architecture. According to Dr. Reber himself, the first buildings vaulted in Germany were the cathedrals of Mainz, Speyer and Worms, and the abbey church of Laach, all in the Rhenish provinces, none of these vaults being executed until the XII century (p. 281): the fact that wooden ceilings were retained throughout the greater part of Germany until the close of the century shows how foreign vaults were to any "organic development." On the other hand, if we turn to France, we find that already by the middle of the XI century, fully fifty years before their appearance in Germany, vaults of various kinds were universally employed in several of the French schools: the tunnel-vault in Auvergne; the cross-vault in Burgundy and the central provinces; the dome in Perigord. Even Italy probably preceded Germany in the construction of cross-vaults (p. 317), which soon became the universal method of Romanesque and Gothic vaulting.

The second point regards changes in the ground-plan. The Latin basilica was composed of a central and side aisles, with semicircular end, between which a transverse arm was often interposed in the larger churches, thus giving to the whole the form of a *tau*. In Romanesque architecture the main changes from this plan were, (1) the lengthening of the transverse arm, (2) the prolongation of the church beyond this arm, and (3) the changing of the simple semicircular apse into an elaborate choir with chapels and side-aisles, thus making the whole plan cruciform. To describe the change in a word, the whole upper part of the church was developed at the expense of the nave, thus changing the entire architectural effect of the interior. In Germany the rich development of the choir was very exceptional, as Dr. Reber himself remarks in speaking of the church of St. Godehard at Hildesheim (p. 257), whereas in France it appeared much earlier as a systematic arrangement, and is probably seen in greatest perfection in the XI-century churches of Auvergne (p. 348). As for the lengthening of the transverse arms of the cross, it was no novelty, having been a common characteristic of Byzantine architecture.

The third important feature to be examined is the change in the architectural features of the interior. We all know what a contrast there is between the bare flat walls of the Latin basilica and the rich interior of a typical Romanesque church, with its high arcades, its broad gallery, its rich system of ribbings to support and strengthen the vaults, and its clus-



tered piers and engaged colonnettes connected with arcades and windows. If the question be asked, what national development most contributed to all this, that of Germany or France, I think the consensus would, in this case also, be in favor of France. Without going beyond the limits of this book, a comparison of the systems of the great German Cathedrals as exhibited in figs. 163-166 with those of some French churches given in figs. 220-224 would be sufficient to show the differences. The German architecture uses bald square piers, and is plain and rough: not only has it none of the rich architectural detail of the French, but it is lacking in artistic feeling and in proportion, as, for example, any appreciation of the beauty of the arch. The narrow arches are generally but insignificant connections between piers, the capitals mere cubes, the walls above unbroken by the fine open galleries that give half their beauty to French, Lombard and Norman interiors. Beside all this, the examples of German architecture we are criticising are the very finest; for, as Dr. Reber remarks (pp. 279-80, *passim*) in all Germany, only Saxony and the Rhenish provinces could boast of fine architecture until the second half of the XII century, when France was already laying the foundations of the Gothic style. The architecture of most German provinces was quite barbarous. I append some of Dr. Reber's own remarks,<sup>1</sup> which express better than I can "the great variety and the whimsical character of the architectural forms employed by the Alemannic race." How far we are from the constant rational and organic advance with its excellent constructive system and the artistic perfection of its forms which is spoken of in the Introduction! It is true that in France there was no architectural unity during this period: but there was a far greater and more scientific activity, each school striving, by independent exertions, to attain one practical end, the perfecting of the system of vaulting, and one æsthetic end, the perfection of architectural form. It is safe to say that a careful study of the French schools and their relations will make their superiority evident, though here it can only be alluded to.

In the sphere of painting, also, Dr. Reber seems to exaggerate the superiority of Germany over Italy. He invokes (p. 424; cf. p. 465) the testimony of Leo of Ostia, who says that Desiderius called (1066 A. D.) *mosaicists*

<sup>1</sup> *Westphalia*: "Vaulted constructions early appear on the right bank of the Rhine in Westphalia, but their execution is clumsy and inartistic" (p. 294). *Saxony*: "In the Saxon provinces, even after systems of vaulting were engrafted upon the basilical plan, the corresponding development of the supports was long delayed" (*ibid.*). "In Hesse, Franconia, Bavaria, and the Austrian territories the introduction of vaulting exercised no important influence upon the formation of the plan and the exterior until the period of transition to the Gothic style" (p. 295). Of the *Rhenish* style, even, before 1130, he says "the greater number of the horizontally ceiled Rhenish basilicas" are "extremely rude, and entirely devoid of ornamentation." In Southern Germany most churches were built of wood.

from Constantinople because the art of mosaic painting had been lost for over five hundred years in Italy. Reber erroneously makes Leo say this of Italian art in general, a statement for which the text gives no excuse. Furthermore, it is known—that Leo is incorrect even within the limits of mosaic-painting, for the time which elapsed between the last of the numerous mosaics of the IX and those of his own time amounted only to about 170 years, and within this period, even, a number of mosaics were executed (Sergius IV; tomb of Otho; Grottaferrata). The frescos of this period are very numerous, and those of the XI century at Nepi are not surpassed by any single work of Romanesque art.

In sculpture, there is no doubt of Germany's superiority in certain branches, like metal-work; but in monumental marble sculpture Dr. Reber has purchased it by what seems a rather unjust shift. He compares the fine sculptures at Wechselburg and Freiberg, which were executed in about 1250, not with the sculpture in France of the same period (Gothic Cathedrals) or even a quarter of a century earlier (Notre Dame), but with works that are a hundred years older! Certainly the result would be different if a chronological equilibrium were observed. In this connection I wish to call attention to the following remark about metal-sculpture in France (p. 477; cf. p. 603): "Metal-work was but little in demand" and "it appears that the few requirements in monumental bronze casting were at first supplied, as in Italy, by importations from Constantinople . . . in later times by the productions of the Belgian school of Dinant." As a matter of fact, the art of casting metal statues, even, was preserved in France through the Carolingian and Romanesque periods, and any one can know of the many and important works executed, by reading Emeric-David's *Histoire de la Sculpture Française* (pp. 10, 13, 17 and *passim*). Unfortunately, none of these works remain, but their existence should not be overlooked.

Although Dr. Reber does not follow the earliest stage of the transition to the Gothic in central France, but takes it up where it is most apparent and where it was considered by the archaeologists of twenty years ago to commence, his account of the beginnings of the Gothic are well written and interesting. There is a judicious admixture of technical phraseology and scientific explanation with the element of aesthetic appreciation. As remarked above, there is a well-considered attempt to give a reasonable and systematic explanation of all architectural changes and characteristics. This is also quite evident in the pages devoted to an explanation of the various phases through which Gothic architecture passed after attaining its perfection.

Dr. Reber does not do justice to Gothic sculpture. He declares that the subjects available for representation were not extended, that the symbolical cycles and Biblical subjects were of less importance, and that sculpture limited itself "to an exposition of the Passion and the Last Judgment, and in

single figures to the Virgin and certain saints." This statement seems singular in view of the rich variety of Gothic sculpture—especially in the French cathedrals—a variety unknown to Christian sculpture, before or after.

The chapter on *Painting of the Gothic Epoch* is remarkably good and full, though excessive prominence is given to painting in Germany and the Netherlands, to the detriment of Italy; and the beauties of French glass-painting are not appreciated, nor its monuments described.

Thus far, the general plan of Dr. Reber's book has been described and discussed. It would be out of place to enter into minute criticism,<sup>2</sup> but I cannot close without calling attention to some points of importance. In speaking of the early Christian Basilica, Reber asserts that in Rome at least the addition of an atrium in front was exceptional: it would be easy to show, from ecclesiastical writers, that such was not the case, and, though he cites but a single example—San Clemente—he can hardly be ignorant of others before the churches of SS. Quattro Coronati and Santa Cecilia.<sup>3</sup> These examples point to the conclusion that the small as well as the large basilicas had atria; in fact, the early liturgical customs made them almost indispensable.

While the account of Latin architecture in Italy is quite clear, that of the styles developed in the rest of the Christian world up to the VI century is very confused. When he asserts that "the basilical system was retained for centuries, with but slight alterations, in Algiers, in the Cyrenaica, in Egypt, and in Asia Minor," it shows a lack of recognition of the architectural originality shown, especially by the architects of Egypt and Asia Minor where the pointed arch and the cross-vault were successfully employed. It is useless to assert that "representations of sacred subjects were condemned altogether by Tertullian and Clement of Alexandria," and that the Council of Elvira in 305 forbade paintings of holy subjects. To use these arguments

<sup>2</sup>On p. 255, the introduction of Crypts is attributed to the German architects of the Carolingian period, whereas it is a well-known fact that they are found in Italian churches—and even in the East—at an earlier period.

On p. 335, a great antiquity is attributed to the churches of Provence on account of the classic style of their architectural details: French archaeologists are now quite unanimous in rejecting these early dates and in referring all these churches to the latter half of the XI and to the XII century. Dr. Reber also opposes himself to the universal consensus which attributes the vaults of Norman churches to the XII century, when on pp. 364-66, he attributes them to the XI century.

On p. 659, he confuses the two sets of mosaics in the Baptistery of Florence, referring them all to 1225 and to Andrea Tafi and Fra Jacopo, whereas the apse only belongs to that date and is by Fra Jacopo. Andrea Tafi lived nearly three-quarters of a century later, and contributed to execute the numerous mosaics of the dome which belong to the years before and after 1300.

<sup>3</sup>For other examples, see MÖHR, *Die Baukunst des Mittelalters in Italien*, p. 152.

as proofs of the hostility of Christianity to art, is to deny the evidence of the senses. To the statement that, "in the time of Constantine, pictorial mosaics must have been rare," it would be easy to reply by giving a list of many churches then adorned with mosaics, and by referring to his edict in favor of mosaicists.

Remarking on the little use of sculpture during the early period, the author remarks: "from the outset sculpture was almost restricted to profane work, being but rarely extended to tombs, sarcophagi, etc., and to liturgic utensils, in which application the art was degraded to mere decoration." Dr. Reber cannot mean what these words imply, for a simple look into Garrucci's *Storia dell' Arte Cristiana*, in which several hundred early-Christian sarcophagi covered with reliefs are reproduced, or a glance in the *Liber Pontificalis* at the mere enumeration of works in metal-sculpture with which the churches of Rome alone were enriched, show how extensively sculpture in marble and metal was employed. A curious phrase would seem to deprive Christian art of all credit to its best works, for we read (p. 103): "the images of Christ, of St. Peter, and of St. Hippolytus, whether known by descriptions or by the statues themselves, were neither iconic nor indeed in any way peculiarly Christian, but belonged to general classes universal in antiquity, namely, when standing, to the ideal statues of philosophers and poets, and when sitting, to those of rhetoricians." The aim here is to deprive Christian art of its finest early productions—the statue of Christ as the Good Shepherd, that of St. Peter in his basilica, and that of St. Hippolytus at the Lateran. If the work of Christian artists, treating Christian themes, is not Christian art, what is it? The type of Christ as the Good Shepherd in the statuette referred to does not differ from that on a number of sarcophagi in which he is performing miracles, and the head of Peter in the statue is just the same as that on a bronze dish. Does Dr. Reber expect Mediævalism in the iv century?

I have omitted all criticism of the chapters on the non-Christian arts of the East; and will only make a single exception, in regard to the origin of Mohammedan art. Dr. Reber speaks as if the whole of Arabia had been always given over to the nomad tribes, and does not recognize the probable artistic developments attained by the highly-civilized kingdoms of Yemen and of North Arabia, with their settled and industrious population and large cities: hints of their artistic productions are found scattered throughout the pre-Islamic and early Mohammedan poetry and legends of the nomads. In view of these facts it is incorrect to say that "the indigenous arts seem to have been limited to weaving and tapestry." Again, in saying that the "textile industry was transferred (from Arabia) in later times to the provinces of Shusistan and Fars in Southern Persia," he just reverses the true order. The influence of Persia on early Mohammedan

art is simply incalculable. It also sounds rather far-fetched to consider the inclosure of the court in the Mosques to have been derived from Egyptian models, when it was so much simpler to think it of Christian origin. Through the early part of Mohammedan conquests we know that all the architects they employed were Christians, and it is natural that, where we find characteristics in common, we should attribute their presence in the mosques to Christian influence. This practical view does not seem to have struck Dr. Reber, and perhaps on this account he fails to recognize correctly the origin of the pointed arch. In his opinion it originated in Mesopotamia and was "brought by the Moslems to Egypt from their Arabian home." Were that the case we should expect to find it in Moslem early buildings outside of Egypt, but we do not. It does appear, on the other hand, in the Christian buildings of Egypt dating several centuries before the coming of the Moslems,<sup>4</sup> and the earliest example of it in a Mosque is in that of Tulun (879 A. D.) built by Christian architects.

A. L. FROTHINGHAM, JR.

DORISCHE POLYCHROMIE, von L. FENGER, Arch. Prof. Untersuchungen über die Anwendung der Farbe auf dem Dorischen Tempel. Mit einem Atlas von 8 Tafeln in Farbendruck. Small folio, pp. 46. Berlin, 1886, A. Asher & Co.

In the following remarks I desire to call attention to a work which is of the greatest interest alike to all artists, amateurs, and professional students of art who may desire to obtain, from a special treatise, a clear conception of the system of ancient polychromy,—if we may retain this designation, unfortunate and inexpressive though it be. The number of persons interested in the subject is certainly great, but, unfortunately, the confusion that prevails in this field is also great; and it has lately been even increased by hasty and superficial publications. The book of our author, who is a professor of architecture in Copenhagen, must consequently be greeted with pleasure. In spite of its brevity, it contains much more than its title seems to promise, not only by reason of the general law that every truly scientific investigation, even if it limits itself to but one definite point, cannot help throwing light upon surrounding fields; but also because, at its close, the work is made to include the painting of sculpture. Every discussion, every word, even, betrays a masterly command of the material; a command without which the terse presentation would have been absolutely impossible. Under these circumstances, though the reading of the book requires the closest attention, it certainly deserves it.

<sup>4</sup> See my review of BUTLER's *Coptic Churches*, in the last number of the JOURNAL, vol. II, p. 448.

During the last generation, the system of polychromy as applied to Doric temples has not received any systematic investigation. How much the richer must be the harvest from a field which for a long time has lain fallow; in the same way as, in the field of science, the investigations which have been suspended for some time and are undertaken anew, without preconceptions, yield specially rich results. The author was the right person to gather the harvest. One of the most important factors which he makes use of, is the historical development of polychromy, a factor in this department that has been too long neglected; in reality, it is only by this method that the knowledge of the subject is made possible. No one can, at present, any longer deny that coloring was used in Doric architecture: the only question is, how far the use of color extended.

In the first part of his work, entitled *Farbenfunde und Ergänzungsversuche*, the author treats of matters of fact, giving an historical survey of the discovery of colors and of the systems proposed up to the present, which is full of excellent remarks and sound judgments. At the very outset, so to speak, we find those unwearied and accurate investigators, Stuart and Revett. Hittorff was the first who attempted a complete restoration of a Doric temple, with colors. He represented the ornaments as dark upon a light ground; he claims, furthermore, that the greater part of the Doric temple, in Sicily at least, was either white or yellow. As opposed to him, however, Semper, the extremest advocate of polychromy, maintained, as is well known, that the coloring was extended over all parts of the temple. It was unfortunate that he expressed himself so positively at so early a date, for, though in his great work, *Der Stil*, he seems, to be sure, to cling to his extreme views, yet, in fact, he partially retracts them. C. Bötticher, although in many respects an opponent of Semper, constructed his system of polychromy on Semper's modified views. I think, however, that the author generally does well to take a position in opposition to the purely theoretical methods of Bötticher. Justly, also, is a high place given, in reference to polychromy, to the keen and accurate observations of Penrose. B. Kügler has shown himself to be the most notable opponent of Semper in this field: with him and his views the author begins the second part of his work: viz.,—*System der Polychromie*. Kügler wished, at first, to distinguish between the architectonic framework and the surfaces that only fill up, and to allow color only to the latter: but he was subsequently obliged to admit that the triglyphs, which he treated as supports between the epistyle and the cornice, were blue in Athenian temples; whereas, on the other hand, it was most probable that the metopes were uncolored. What the author, at this point, says against the hypothesis of the origin of the metopes from window-like openings, seems to us well-grounded in fact; as well as his explanation of the Greek word μετῶπῳ, as "das Stück zwischen den



Balkenlöchern." Already had Reber (*Gesch. der Baukunst*, p. 267) expressed the conjecture that, as a rule, only the parts of the temple that originally were wooden were colored; and the condition on which this hypothesis rests, to wit, the derivation of the Doric epistyle from a wooden construction, hitherto much opposed, has been proved beyond a doubt; chiefly through the discovery of numerous terracotta covering pieces (cf. especially the 45th Winckelmann's *Program der archäol. Gesellsch.* of Berlin, 1881). After an acute analysis of Vitruvius (*lib. iv*, 2. 1) and a searching examination of the monumental materials, the author adopts Reber's view in the following words (p. 20): "Reber's hypothesis, that the coloring was principally restricted to the parts originally wooden, seems to be entirely valid for the decoration of the beams of the epistyle, which we are able still to perceive; but it becomes questionable where the architrave, as in the case of Tuscan temples, was made of wood; and especially as regards the roofs of the temples, when these were made of stone. If the metopes were, as I conjecture, originally white, this would very well accord with Reber's view; and it certainly does not at all contradict it, if we assume a rich use of coloring in figures and ornaments united with the painting of the beam-decoration (*Bohlendecoration*)."

The third division of the work treats of *Decorative Einzelheiten*. Here the historical method of treatment is, very rightly, employed, the Egyptian and Assyrian customs being the point of departure: the comparative survey of terracottas is also of importance. It seems that the progress was gradually made from light ornaments on a dark ground to the reverse. The Doric kymation is developed by the author from the color-ornamentation of the Egyptian chamfer. The egg-ornament (*eierstab*) exhibits, according to the author, the progress from merely painted representation to sculptured decoration, with an entire omission of colors.

The last division treats of a subject which at the present time seems to many the most important: *The painting of sculpture*. The author starts from the proof that the metopes were originally either perfectly white or had an ornamentation painted in colors on a white ground; and he inquires, whether uncolored sculptures could have been introduced into this earlier decoration without disturbing its harmony: he gives a negative answer to this question, and rightly. At the same time, it is his opinion, that there might as well have been colored figures on a white ground, as white figures on a colored ground, as also in the rest of the decoration; and that here, likewise, one method in the course of time possibly supplanted the other. According to tradition and to discoveries, which have been carefully observed, especially of late, there can be no doubt whatever that, from the earliest down to the latest periods of antiquity, color was applied to sculpture. But, how was it applied, especially in the best period? Before these questions can be

definitively answered, several preliminary questions must be settled: that of the beginnings of Greek art, and that of its dependence upon Egypt and Assyria: in other words, "did this abstraction from the realistic picture, which the colorless relief as well as the colorless sculpture in the main includes in itself, exist before the beginning of Greek art? did the Greeks unconsciously adopt this abstraction? did they originate it, or did they gradually rediscover what the earlier civilized races had discovered before them?" The first of these questions, which appears to me at the same time the fundamental one, must certainly receive a negative answer. Admirable is what the author says upon the original connection between painting and sculpture in Egypt, and also in Assur: that Conze had expressed the same opinion in reference to Greek art (*Sitzungsber. der preuss. Akad. d. Wissensch.* 1882, p. 563) the author himself remarks. The Egyptian system preferred a dark coloring on a light ground, the Assyrian the reverse. "We shall have to accept it as something traditional," continues the author, "that also in Greek art the relief stood in the closest connection with the surface-painting or the colored design. Both kinds of art were contemporaneously developed and preceded painting in the strict sense; that is, painting in light and shade." The author here takes occasion to discuss the statement of Pliny concerning the former exclusive use of the four *colores austeri*; and, in presence of the monuments (for instance the Etruscan tomb-paintings), arrives at the conjecture that that limitation had reference only to carnation. If this is the case, we are, in my opinion, required to ascribe to Pliny a grave error.

The author next meets the objection that they could not have painted a material so splendid and semi-transparent as marble. Very correctly does he remind us that marble only gradually supplanted other materials for statues of divinities, to whose gorgeous coloring people had become accustomed: furthermore, he reminds us that, according to the vase-paintings, men and women in all circumstances received different coloring. In reference to the painting of marble reliefs, the author refers also to the tomb-monuments, where white sculptures alongside of representations merely in color, would unquestionably have been unendurable, and are absolutely inconceivable (compare the stele of Lyseas with that of Aristion). On the other hand, we must accept the fact, that in bronze-work illusion was obtained in mere forms with but slight use of color (eyes, lips, and perhaps hair). At all events, the use of color became more and more sparing: the reliefs of the Mausoleum have traces of color, but those of Pergamon have none, even in the eyes. The colors in many marble statues, especially of the last periods of Greek art, had no greater significance, in respect of decoration, than the toreutic ornamentation on bronze figures. "When, at the time of the Antonines, a return was made to color or else the garments were executed in colored marbles, while nude parts were made in white or dark marble, we

must here recognize only one of those swingings of the pendulum, according to which the human mind moves." The painting of sculpture, perhaps leaving earliest antiquity out of view, seems to me to have had something conventional, and nothing realistic. The author himself has called attention to the Tanagra figurines, the nude part of which is mainly white, in spite of the complete coloration of the other portions. As to the origin of painted sculpture, besides the points of view emphasized by the author, I desire to bring forward an additional one, which at the same time calls to mind the covering of wooden architectonic members with terracotta: this is the point of view of preservation. As a very common material for sculpture in the earliest periods, we must regard wood; this, however, requires for its protection a covering; and, to retain such an ancient custom even under changed circumstances, lies deeply grounded in the Greek nature. Out of the growth of Greek sculpture is its coloring to be explained: and there is a complete failure to recognize this fact, when, in modern times, we fancy we can settle the matter by the question, Shall we paint our statues? A tradition, which is not our own, should have no decisive force here; only our own eye. For this the author has prepared his beautiful plates, only the red and blue color on them seems a little too brilliant: much more harmonious is the effect produced by the view of the Aigenetan temple furnished by the author, than the attempt, lately made in Berlin, to exhibit the east pediment of the temple of Zeus at Olympia. The main parts of the construction—columns, cella, walls, epistyle—are of one color, namely, yellow. For this color, or else for a subdued white, the author takes occasion to make a plea; and that on Greek soil no purely-white marble temple ever stood, is admitted by every one who has seen with painful eyes the gleaming columns of the new Academy beneath the Athenian sun. The pediment is, to be sure, in various colors, but is not unharmonious, on account of their symmetrical distribution; to which the author rightly refers as a new point of view in attempts at reconstruction. That the graphical representation on the surface is not of binding force for the plastic effect goes, of course, without saying; and yet it has been frequently forgotten: and this unavoidable defect must, in conclusion, be emphasized, even in the presence of this work, which, however, by text and plates has contributed much to the solution of the question of polychromy in general, and seems to have brought, on the whole, to its final conclusion that of the polychromy of the Doric temple.

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*Königsberg, Prussia,*  
January, 1887.

LA RENAISSANCE EN ITALIE ET EN FRANCE À L'ÉPOQUE DE CHARLES VIII. Ouvrage publié sous la direction et avec le concours de *M. Paul d'Albert de Luynes et de Chevreuse, Duc de Chaulnes*, par M. EUGÈNE MÜNTZ, et illustré de 300 gravures dans le texte et de 38 planches tirées à part. 4to, pp. xi-560. Paris, 1885, Firmin-Didot.

The literary and artistic developments of the early Renaissance have never been treated more charmingly than in this beautiful volume, which delights the eye and mind both of the general reader and of the specialist. Its publication is due to the initiative of a princely patron of art and learning, the Duc de Chaulnes, whose premature death prevented the completion of his section of the work. The central idea of the joint publication was to be the expedition of Charles VIII to Italy. In order to show to what extent France, at the close of the xv century, was indebted to Italy in the Arts and in Literature; and in order to appreciate the political relations of the two countries at that time; it was necessary to go back in the course of events to the historical epoch in Italy when the first steps of that great movement we call the Renaissance were taken. In carrying out this plan of coöperation it soon became necessary to divide the work, the Duc de Chaulnes taking charge of the diplomatic and military history of the expedition, and M. Müntz of the literary and artistic: the latter part of the work is before us: "The expedition of Charles VIII to Italy," says M. Müntz, "is, with the discovery of America, the capital event of the second half of the fifteenth century, the point of departure, for our country, of a new era, and, for Italy, of a decay whose effects are still felt even to-day." M. Müntz is no blind admirer of the Renaissance, but appreciates the higher qualities displayed in Italy during the preceding centuries. In the xv century "individualism, as Burckhart has demonstrated, everywhere took the place of the great national or religious efforts, of the community of aspirations, of the spirit of discipline" which were characteristics of the Middle Ages. Naturalism and Classicism are the two leading currents which M. Müntz sees in the Renaissance, though he does not recognize so complete a change, so great a birth throughout the human consciousness, as would seem warranted for a period when the Humanistic principle, supreme for the time, created a new universe of thought: he thinks of it more as a gradual and peaceful propaganda, a progressive transformation.

At the start M. Müntz, in studying the governing spirit of the Renaissance, opposes himself to the usual idea that the Paganizing mania which invaded every branch of thought—even the sacred field of religion—indicated Pagan religious aspirations, or any hostility to Christianity. According to him, the Catholic Church, understanding the advantages of an alliance

with the new movement, led it by the hand. That it did so is, of course, a fact; but it is also a fact that, up to the reform movement of the Council of Trent, the spirit of the Church was far from being a saintly one: had there not been a Reformation within as well as without the Catholic Church, the social result would have been quite different. Still, M. Müntz brings forward, in support of his opinion, a goodly array of proof which his intimate acquaintance with the period makes formidable. For him Lorenzo de' Medici is the type of a reconciliation of Christianity and Antiquity. That complete "eclipse of the moral sense," that abandoned revelling in crime which revolts us in so many leading men of the Renaissance in Italy, he seeks to identify as well with the mediæval period. In the political order M. Müntz recognizes the complete disappearance in the xv century of all feeling of patriotism. The luxury which invaded all upper classes at this time made it possible for private patronage to be generously given to artists. A good picture is given of the entire social condition of Italy, the occupations and fêtes; of the state of letters and sciences; of the humanists, their immense popularity and final insipid imitation of antique models; of the advance in pedagogics,—the love of books and the foundation of libraries.

But I cannot dwell long on this portion of the volume, however attractive, and must pass to the pages devoted to the Fine Arts. In a couple of chapters the general spirit of the early Renaissance is defined; "for a certain number of general principles presided over the development of Italian civilization of the xv century and gave it that unity which characterizes it." The elements which entered into the education of the artist; the duration and stages of his apprenticeship; his opportunities for studying from nature, from the antique (especially through plaster casts), and from the great masters of his own and preceding generations: then the life he led after entering on his career; his position in society; the conditions that governed his patronage, and the competition with rival artists—all this is treated in chapter VI: in the following chapter, the aspirations, teachings, technical processes, choice of subjects, style and inspiration of the new school of artists. M. Müntz remarks that, in general, "the Scriptures and Lives of Saints continue to inspire the immense majority of works of art: the proportion of profane compositions is very small compared with the imposing array of religious compositions. . . . If the subjects, however, have not varied, the manner of conceiving them has become deeply modified. The triumph of realism brought with it the disappearance of the allegoric and symbolical element as the Middle Ages had conceived it. The great biblical cycles, elaborated by Ghiberti in his second gate, by Benozzo Gozzoli in the Campo Santo at Pisa, and by the painters of the Sistine Chapel, are no longer anything but more or less animated or attractive narrations."

Even though this is a time when the study of man is brought into honor, it is a peculiar fact that contemporary events are almost never represented in art: were it not for the numerous portraits and the realistic treatment of religious subjects we should be at a loss to know much about the peculiar physiognomy of the time.

The most singular feature about the revolution in architecture is the sudden casting away of the Gothic and all previous forms, and the immediate substitution, without transition, of a complete architectural system modelled on the antique. In speaking of the new style in sculpture headed by Donatello, M. Müntz writes some eloquent lines on this great artist who is, and deservedly so, his great favorite. Many interesting pages are given to the fascinating subject of miniature painting, a subject which writers on art are too apt to overlook in treating of this period. *Keramics*; wood and ivory carving; mosaics, nielli and wood-engraving are all spoken of in turn, at the close of the first half of the volume.

We cannot follow M. Müntz in the chapters, where, in a style full of charm, he takes up successively and in topographical order the different art-schools of Italy, when, after the first flush of the revival "distinct schools came into being . . . and the same idea appears varied in a thousand ways." Milan, with its artistic sterility and imported artists, and finally with its Bramante and Leonardo: Padua with Petrarch and Mantegna: Verona with Pisanello: Venice with the Bellini, Antonello, and the Lombardi: Ferrara, Mantua, Bologna, Urbino with Piero della Francesca—are all rapidly enumerated. But the centre is of course Tuscany, and Florence, next to which comes Rome.

The third book treats of the Renaissance in France. The latter half of the fifteenth century was for France a time of great decline in all the arts. In architecture the Gothic style had reached the lowest stage of bad taste, and sculpture had in general become weak and affected, while painting hardly existed at all as an art, except in tapestries. What a contrast to the thirteenth century when France stood at the head of the artistic advance! The only exceptions were, in sculpture the school of Dijon and Michel Colombe, and in painting Jehan Fouquet; who may be termed the precursors of the Renaissance in France, and were certainly great artists. But, although we must confess that, up to the time of the expedition of Charles VIII in 1494, France had not undergone any revolution in the Fine Arts, it is a great mistake to diminish the originality of the art which arose there after this date, and flourished during the sixteenth century. In both architecture and sculpture France merits a foremost place, next to Italy, for she realized a far more classic and pure form of the Renaissance than Germany. The student of the great French châteaux and of the sculptures of Jean Goujon cannot fail to see how much indivi-



duality and national character art retained, though its inspiration did come from beyond the Alps.

As a thoughtful study of Renaissance art in all its phases and in its broadest relations to literature and to general culture, this book is of the highest interest, and a model in its field. A notice of it would be incomplete without warm praise of the illustrations, which are chosen with the greatest care and discrimination, and are admirably executed. There is a decided advance on the usual range of selection, and importance is given to original drawings and to miniature-painting.

A. L. FROTHINGHAM, JR.

SYRIAN STONE-LORE; or, THE MONUMENTAL HISTORY OF PALESTINE. By CLAUDE REIGNIER CONDER, R. E., Author of *Tent Work in Palestine, Heth and Moab, etc.* Published for the Committee of the Palestine Exploration Fund. Pp. XIV, 472. London, 1886, Richard Bentley and Son.

Captain Conder has taken an attractive subject, and written a book which will no doubt find a good many readers. It contains ten chapters, and treats, in succession, of Canaanites, Phenicians, Hebrews, Jews and Samaritans, The Greek Age, The Herodian Age, The Roman Age, The Byzantine Age, The Arab Conquest, and The Crusaders. It is furnished with three maps, twenty-nine illustrations, and an index. The dedication is to Prince Albert Victor of Wales. It is plainly intended, not merely by the author, but by the Committee of the Palestine Exploration Fund, to be a standard manual, for popular use. Apart, then, from the fact that the author courteously invites criticism and correction, it is proper that the book should be examined with great freedom.

No depreciation of Captain Conder's services is involved in the statement that those writings, and parts of writings, in which he has dealt with his own travels and immediate observations are of greater value than those in which he has entered upon more general discussions. The sagacity, endurance and executive power without which there can be no valuable explorations, do not necessarily imply the accurate, detailed and patient scholarship, the familiarity with scientific discussions and the trained judgment which must be brought to bear on the tentative results of the explorer. Rarely are these two sets of qualities combined in one man. They were, in Dr. Edward Robinson. They are not, in Captain Conder.

This makes it all the more unfortunate that he should have undertaken a work of so wide a scope as the present. The field is too large for any one archæologist; it is too large even for most compilers; and far too large

for a compiler of limited resources. In the "List of Authorities" some of the most authoritative are conspicuous by their absence. This applies especially to German books, and to French in a less degree. For Assyriology, the dependence is on the little coterie of English students of the wedge-inscriptions, with some aid from Lenormant. The names of even Schrader, Delitzsch and Haupt are wanting. The chapter on Phenicia seems to have been prepared without reference to the *Corpus Inscriptionum Semiticarum*, and indeed with no endeavor to master late investigations and discussions. In Egyptology, we have English names in abundance—although the publications of the Egypt Exploration Fund are lacking—a few French (notably not Maspero), and of German, Brugsch (in translation), but not Wiedemann, nor even Ebers. For Palestine topography and geography, we have the English, again, Robinson and Socin (in translation) but not Guthe, nor Schick, nor any reference to the periodical issued by the German Palestine Exploration Society. And so one might go on. This does not arouse bright anticipations for the trustworthiness of the book.

Nor does a perusal of it succeed in establishing one's confidence. The fact that the proposed plan is not consistently carried out, and that we have a good deal of matter which is related to the monumental discoveries either remotely, or not at all, while much is omitted that ought to be discussed, is not the matter of chief consequence. Apart from this, there is a grave defect in method, and a grave defect in the results, both closely related to each other, and to the limitations already referred to. The defect in method is substantially this, that, while there is much assertion, there is little care to substantiate assertion. On questions of fact the name of an author is sometimes a guarantee of precision. Unfortunately, this cannot be affirmed in the present case. Nor is the lack supplied by adequate proofs. For sound argument is substituted the authority of popular names, or the convenient "probably." This method does not become harmless when it is employed by so honest and earnest a man as Captain Conder. It is essentially a vicious method, and is one of the greatest hindrances of our day to the spread of real knowledge. Popular books cannot be filled with the niceties of specialists, but when they are designed for instruction they can and should embody recognized scholarship, or offer rational grounds for the acceptance of their statements. It would be no loss, in the present case, if the necessity of giving reasons should have the effect of considerably diminishing the number of assertions. One manifestation of the defect referred to appears in the foot-notes, and the mode of reference, there and elsewhere, to the authorities on whom dependence is placed. The cases are legion where the authority for fact and for opinion is not given, or given merely by name, without mention of the treatise or book. The earnest reader is baffled and cut off from the intelligent pursuit of the subject. It

may be a question how far foot-notes are called for, in a popular work. If they are used, they should justify themselves by being useful. As a result, partly of this superficial method, partly of other matters previously touched upon, there is a great confusion in the book between established scientific facts, plausible conjectures, exploded hypotheses, and the capricious vagaries of the riders of archaeological hobbies. What is an intelligent lay reader to do, when he finds, on the first page, that if "Syria" "be of Semitic origin, it is not of the same root as Assyria, being spelled with *Samech* instead of *Shin*," or that the Egyptian name for Syria (Luden = Ruten) "is probably connected with that of Lydia," or (p. 2), that the Biblical Hor ha *Har* (*Nu.* xxxiv, 7) is "perhaps" to be connected with "the Semitic Akharn, 'the back' or 'west,' etc., etc.?" Perhaps the pages on the Hittites will be modified by the author's discovery, so oracularly announced not long ago, of the decipherment of the inscriptions of Hamath. Until the public are permitted to share this knowledge any opinion would be venturesome.

While one might thus go on browsing through the book, its characteristic features can be presented by illustrations taken from some one portion of it. The chapter on "The Hebrews" is better than some others, for the purpose, because the sources of information are so abundant. It covers some thirty pages, and begins with a wise rejection of the equation, Egyptian *Aperu* = Hebrews. On the next page we have an allusion to the "Moabite Stone," but a very inadequate one,—was not the publication of Smend and Socin issued in time? P. 116 reminds us that Hezekiah sent Sennacherib, according to the latter's account, "thirty talents (£15,000) of gold, 800 talents (£400,000) of silver," etc. Nothing can be more obvious than this. In the same way, doubtless, the Biblical statement (*II Kings*, xviii, 14) might be annotated:—"300 talents (£150,000) of silver,"—even although a trifling discrepancy of £250,000 is thus invented. Of course, if a talent of gold has a value of £500, a talent of silver must have the same value. "A pound's a pound, all the world around,"—and why should we raise difficult monetary problems by distinguishing between the money equivalent of a pound,—or a talent,—of silver, and that of a pound, or a talent, of gold? Captain Conder's method introduces a pleasing simplicity into the systems of ancient weights and values for which many besides unlearned readers will be grateful. We hear (pp. 117, *seq.*), a little more of the Siloam inscription than of that of Dibon, but the author is inexcusable for giving us a drawing from his own sadly imperfect squeeze, instead of following the painstaking and deliberate impressions and drawings of Guthe, Socin and Kautzsch. The epigraphic remarks are unimportant, though the subject is far otherwise. Many Assyriologists would be glad to know as much about the use of papyrus in Babylonia, as Captain Conder asserts (p. 118), from the interpretations of Talbot, Sayce and George Smith, and would wel-

come an equal assurance of his affirmation that "the ark-builder in Akkadian story is Tamzi, who became the Phœnician Tammuz" (p. 120). The argument for age from the archaisms of Genesis (p. 121) is antiquated. The historical coincidences between Hebrew and Assyro-Babylonian records are summarily dismissed (pp. 123 *sq.*), and the list of cuneiform monuments in Syria (p. 124) is confused, and imperfect. It is not even clear whether the writer wishes to say that Nebuchadnezzar's inscriptions at the Dog River are included in the "six Assyrian tablets" found there, and the article cited from the *TSBA.* contains no allusion to inscriptions by Nebuchadnezzar. Our hopes are raised a little by finding the author cautious in statement with regard to the Elamitic sovereignty in Abraham's time, but they begin to fall again at his confident translation (p. 125) of Ur-uk (= Ur?) as "great city," and we wonder why (p. 126) he thinks "Istar-Chemosh probably a double deity." *II Kings*, xvii, 17, to which he does not refer, has perhaps suggested his remark about human victims (p. 128), but his citation of *Hos.* xii, 11 gives color to the suspicion that he thinks it is supported by this passage also, which is not exactly the case. The trifling slip by which *Hos.* xii, 11 is made to refer to Bethel, and the mysterious date of "about 700 B. C." for sacrifices at Gilgal, may be passed by. Indeed, this examination grows wearisome, and one may as well end it by a mere allusion to the remark (p. 137) that "Sennacherib speaks especially of 'workmen and builders,' showing that artisans existed in Jerusalem,"—where the fact stated is incorrect, and the argument childishly superfluous.

Of course, one might call attention to points where the author gives—there is great temptation to say, happens upon—exact facts, and sensible conclusions, but these are so enveloped in matters which are either doubtful or positively wrong as to make the book unfit for the instruction of the people, and for any apologetic purpose worse than worthless. If the treatment here accorded to it seems excessively severe, let it be remembered that the strong language used of it is called forth by the measure in which the scholarship that has gone to its elaboration falls short of being severe enough.

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DE ORIGINE HISTORIA INDICIBUS SCRINII ET BIBLIOTHECAE SEDIS  
APOSTOLICAE COMMENTATIO JOANNIS BAPTISTAE DE ROSSI [Ex  
tomo I recensionis Codicum Palatinorum Latinorum Bibliothecae  
Vaticanae]. 4to, pp. cxxxiv. Romae, 1886, Ex Typographæo  
Vaticano.

The literary world is watching with unusual interest the publication of the catalogue of the mss. of the Vatican Library. Many generations of scholars have been obliged to make a special journey to Rome, if they wished to ascertain whether the library contained what they were in search of, and, even when there, found it no easy task to plod through the ponderous inventories. Now, all is changed. Pope Leo XIII, as ardent a patron of letters as he is a wise politician, has thrown open the previously well-guarded papal archives, and has facilitated access to and study of the great collections of manuscripts in the library. Two volumes of the *Catalogue* are already issued. Some scholars will doubtless lament that a general catalogue has not been given, instead of special ones devoted to the different *fonds* of which the library is composed.

Few are acquainted with the history of the Vatican Library: its origin, especially, is enshrouded in darkness, and only in the XVI century does its historical period, I mean that which is known to the learned public, begin. The volume before us is an introduction to Volume I of the Catalogue of the Palatine mss. It is a dissertation by that chief of Christian archaeologists and antiquarians, Giovanni Battista de Rossi, on the origin and vicissitudes of the Vatican collections, and on the catalogues of it that were drawn up from time to time.

The Assemani had commenced in 1756 to publish catalogues, under Benedict XIV, but they proceeded no farther than the Oriental mss. In 1880 the plan of continuing and completing this project was started, and in 1884 the announcement was made by De Rossi in a separate publication.<sup>1</sup> It was natural to prefix to the Catalogue a full account of the history of the library, all the more that such a work had never been attempted. Comm. De Rossi disclaims the thought of producing a final work, for which the materials are not yet available; but he makes, in this dissertation, such admirable use of the materials at hand as to produce a perfect, well-drawn, and life-like picture of the Library at the different periods of its existence. Three periods are to be distinguished: the first, extending from its origin to the close of the XIII century; the second, from 1295, the pontificate of Boniface VIII, to that of Eugenius IV (1431-47); the third, beginning with Nicholas V and extending to the present time. The first period is but little known, and to illustrate it there are no extensive documents, lists, or inventories: De Rossi has collected all that is known, and has given us interesting chapters on the *origines*. It is certain that in the pre-Constantinian period the churches had libraries, and of this fact De Rossi gives many interesting proofs, mainly regarding African churches. In early churches there was even a hall, at one side of the apse, especially for religious books.

<sup>1</sup> *La biblioteca della Sede apostolica ed i Catalogi dei suoi manoscritti.—I gabinetti di oggetti di scienze naturali, arti ed archeologia annessi alla biblioteca vaticana: Roma, 1884.*

In Rome the official acts of the martyrs, of which so many contemporary records were thus preserved, were consigned to the church archives: next in date, after the third century, come the letters of the pontiffs, of which official copies were kept, forming the *Regesta*. To these should be added a multitude of documents relating to the organization and property of the Church—lists of the faithful, of churches, of the clergy, of monasteries and Church property, acts of donation, correspondence, etc. In the sixth century there begins to be frequent mention of the *archivum Romanæ Ecclesiæ*, and of the works it contained, though even as early as the time of Damasus (369 A. D.) it is clear that such an archive existed in a special building. This early papal library was attached to the Lateran Basilica. It became, of course, necessary for the Popes to have such a library, divided, very probably, into the seven classes which Pope Gelasius enumerates in the fifth century: Bibles; councils; works of the Fathers; decretals; acts of the martyrs, chronicles, etc.; apocryphal books; heretical writings. Gregory the Great (590–604) built a library, or rather enlarged one erected by Agapetus, and we gather from his writings that this library was open to the public. So important was this collection that, when the Roman Council met in 649 A. D., it could furnish mss. of all the works of the Fathers and of the heretics required for consultation during the discussions. To this time belongs the famous *Codex Amiatinus*, now in the Laurentian Library. De Rossi made the discovery, which has caused a great sensation especially among English scholars, that this ms. was written by order of Ceolfred, successor of Benedict Biscop in the abbey of Wiremouth, who was on his way to Rome, bearing it as a gift, when he died. Up to the present the Lateran Library had been the only one of importance, but in the eighth and ninth centuries that of the Vatican became notable. There are convincing proofs that classic learning was often patronized in making additions to the library. The noted Gerbert (Silvester II) at the close of the x century was especially diligent in searching Europe for mss. of classic writers—the taste for which he had doubtless in part acquired by his contact with the Arabs. During the xi century all the treasure of rare manuscripts, all the contents of the papal archives, were destroyed and dispersed in some great catastrophe of which we are totally ignorant, without leaving a trace behind. Rome at this time had ceased to be a centre of learning, and was a prey to tumult and dissensions. The monasteries in the Roman province alone kept alive the love of learning. The Roman library was not reconstituted until the close of the xii century under Innocent III.

It was Boniface VIII who, in 1295, had made the first catalogue of the manuscripts of the pontifical library, thus inaugurating a custom that was regularly followed for the next six centuries, at every large addition to its contents. In the first year of the pontificate of Boniface (1295) the library



contained about 500 mss., including books on theology, civil and canon law, medicine, and many other subjects. The documents in the archives were not included. Then came a period when the Popes were wanderers over Europe, and yet when an immense increase was made in the pontifical libraries, as is shown by the catalogues drawn up at Perugia, Assisi, Avignon, *etc.* How long it was before the books, thus dispersed to the four winds, were brought to Rome is shown by the catalogue of the books of Eugenius IV, drawn up in 1443, which includes only 340 volumes of sacred and profane literature.

The foundation of the Vatican Library is in reality attributable to Nicholas V, whose collection of mss. was then considered to be the finest in existence. But in regard to this and the following period of its history Comm. De Rossi says but little, as it has in part been already treated in detail, and in part is soon to be fully written about by M. Eugène Müntz. The work commenced by Nicholas V was completed by Sixtus IV, at whose death in 1484 the library counted about 3,650 volumes. Sixtus V erected a magnificent and princely library building. Then commenced, beginning with Fulvio Orsini in 1600, that series of additions to the main body of the library, made by donations or bequests, many of which remained as separate *fonds*, like those of Urbino, Queen Christina, the Ottoboniana, Palatina, Capponiana.

The last chapters contain a notice of the various indexes of manuscripts drawn up from the XVII century to the present time, and the book closes with an account of the present printed catalogue.

A. L. FROTHINGHAM, Jr.

LA BIBLIOTHÈQUE DU VATICAN AU XVI<sup>e</sup> SIÈCLE. Notes et documents. Par EUGÈNE MÜNTZ. 16mo, pp. iv-139. Paris, 1886, Leroux.

The important period of the first half of the sixteenth century had not been investigated by Comm. De Rossi in his interesting study on the Vatican Library, of which a notice is given on the preceding pages. In fact, no special work has been published on the condition of the papal library at this time; and the information given by Panvinio, the Assemani, and later writers, has been but scanty. M. Müntz, whose patient and fruitful studies in this line of work are so conspicuous, has given us in the present charming little volume a picture of the condition of, additions to, and changes in, the important Collections of the Vatican Library from the time of Julius II (1503-13) to that of Paul III (1534-49), not in the form of a history, but mainly by means of documents, reproduced or analyzed, which he had

collected in the libraries and archives of Rome. It is a continuation of the volume which he published lately, in connection with M. Paul Fabre, entitled *La Bibliothèque du Vatican au XV<sup>e</sup> siècle*. Julius II was not distinguished as a book-lover, and perhaps the most conspicuous instance of his liberality in this department was his gift to King Emmanuel of Portugal: a superb Bible in seven large volumes, with De Lira's commentary, illuminated by the famous Florentine miniaturist Attavante, which is still preserved in the monastery of Belem. Under Julius II the place of librarian was evidently a sinecure. This was entirely changed under Leo X (1513-21), whose emissaries traversed all Europe seeking for precious manuscripts with which to enrich the papal collections. His love for books led him to institute several useful reforms in the management of the library. He was also a great lover of miniatures. Still, the number of volumes (mostly mss. of course) mentioned in the inventory of Leo X is only 4070, an increase of but 400 since the death of Sixtus IV in 1484. His successor, Hadrian VI (1521-23), was, as is well known, an enemy to letters; and Clement VII (1523-34) appears not to have taken much active interest in the library, which suffered somewhat, under him, at the sack of Rome. M. Müntz shows that, contrary to the general opinion, Paul III (1534-49) rendered great service to the library, which under his pontificate was largely increased. A crowd of copyists were kept busy, transcribing or repairing mss., drawing up new catalogues; and under him a part of the mss. and documents left at Avignon were brought back. The three inventories drawn up by Paul III remained in use until 1620, when they began to be replaced by that in present use. This pontiff also made important innovations in the personnel, adding to the "custodes" the class of "scriptores" which has continued to the present day. Of this fact and others which make this pontificate so important for the history of the library, M. Müntz gives some very interesting documentary proof. Maitre Vincent, of French origin, and Giulio Clovio, were the most noted miniaturists employed by Paul III. As a supplement M. Müntz publishes an interesting inventory of the mss. returned to Rome from Avignon in 1566, and also a description of the library written by Montaigne in 1580-81.

A. L. FROTHINGHAM, Jr.

G. B. DE ROSSI. LA BASILICA DI S. STEFANO ROTONDO, IL MONASTERO DI S. ERASMO E LA CASA DEI VALERII SUL CELIO (estratto dal periodico *Studi e documenti di storia e diritto*, anno VII, 1886). 4to, pp. 29. Roma, 1886, Tipografia Vaticana.

A noted scholar and student of the Christian antiquities of Rome, Gregorio Terribilini, who flourished at the beginning of the last century, had

proposed to himself the task of writing a history and description of all the urban and suburban churches of Rome. He did not live to accomplish this work; and all that he was thought to have left behind him was a miscellaneous series of notes bound in ten volumes now in the Casanatense Library (Minerva) of Rome, containing much material for his *opus magnum*. All subsequent writers on Roman churches have made copious use of this collection of documents. It was not known, however, how Terribilini proposed to coördinate his materials, and what shape he was to give to his great work. This has been solved through the discovery, recently made by Comm. De Rossi, of a complete autograph chapter of this work, treating of the church of San Stefano Rotondo and the monastery of Sant' Erasmo. It becomes evident that Terribilini intended to make use of the topographical, not the alphabetical, order, following the important plan of Nolli. Comm. De Rossi publishes this chapter with numerous notes, in which he displays his well-known sagacity, brilliancy and wealth of information: in fact, his notes are by far the most important part of the publication. In Terribilini's time, it was the universal opinion that the circular basilica of San Stefano was originally a pagan edifice, converted into a church some time in the fifth century. At present we know that the building is one of the most interesting remaining constructions of early Christian architecture, and was built by Pope Simplicius (468-82), adorned with marbles and mosaics by John I (523) and Felix VI (526-39). The primitive entrance was closed in the seventh century by the addition of the apse with its mosaic.

At the close, is a dissertation by De Rossi himself on the house of the Valerii on the Caelian hill. Near the church of S. Erasmo, at various times since 1554, inscriptions and bases of statues have been found, showing that here stood the noble house of the Valerii, descendants of the ancient Valerii Poplicoli, and united, in the fourth century, with the Aradii Rufini. The beautiful bronze lamp found here—with the inscription *Dominus legem dat Valerio Severo* and the figures of Christ and the believer, in the mystic vessel—lead De Rossi to speak of Valerius Severus, undoubtedly a Christian and a descendent of the Valerii Poplicoli, who was Prefect of Rome in 382 A. D.; and also of many other Christian members of this noble family of the Valerii. At some period, probably in the sixth century, the family mansion, by gift of some pious members, was transformed into the monastery of S. Erasmo, though the memory of it was preserved for several centuries, as we see from its being called, in the life of Stephen III (768), *xenodochium Valerii*.

A. L. FROTHINGHAM, JR.

## ARCHÆOLOGICAL NEWS.

### SUMMARY OF RECENT DISCOVERIES AND INVESTIGATIONS.

Page.	Page.	Page.
ALGERIA, . . . . . 148	HINDUSTAN, . . . . . 151	PHENICIA, . . . . . 156
ASIA MINOR, . . . . . 160	IRELAND, . . . . . 203	SPAIN, . . . . . 193
AUSTRIA-HUNGARY, . . . . . 199	ITALY, . . . . . 179	SWEDEN, . . . . . 200
BELGIUM, . . . . . 198	JAVA, . . . . . 150	SWITZERLAND, . . . . . 198
CAUCASUS, . . . . . 154	KYPROS, . . . . . 183	SYRIA, . . . . . 157
EGYPT, . . . . . 137	MALTA, . . . . . 149	TUNISIA, . . . . . 148
ENGLAND, . . . . . 201	MEXICO, . . . . . 204	TURKEY, . . . . . 200
FRANCE, . . . . . 194	PACIFIC OCEAN, . . . . . 204	TURKESTAN, . . . . . 154
GERMANY, . . . . . 199	PALESTINE, . . . . . 155	UNITED STATES, . . . . . 204
GREECE, . . . . . 168	PERSIA, . . . . . 154	

### GENERAL REVIEW.

In **EGYPT** the winter's archæological campaign commenced in January, and its results cannot yet be determined. The limited financial support given by the Egyptian Government will, however, make it impossible for official excavations of any consequence to be carried on by M. Grébaut, the successor of Maspéro. Important discoveries have been made at Tell-el-Yahoodieh by M. Naville, acting for the Egypt Exploration Fund, to which America contributes largely.

It is much to be regretted that no systematic excavations are yet undertaken in the French possessions in Africa—**TUNISIA** and **ALGERIA**—where even existing monuments are so little cared for. The resident archæologists, and others sent out occasionally by the French Government, as were Messrs. Reinach and Babelon last year, do little else but investigate ruins above ground, and do not undertake excavations of any importance.

A great contrast to this is exhibited by the activity of the English archæologists in **INDIA**, under Government direction, although the great extent of territory makes it impossible to prevent many acts of vandalism. The division of the country into archæological districts, and the obligation of sending in periodical reports, are productive of the best results: this is shown by the news given in this and the preceding number of the Journal.

The almost absolute prohibition of excavations throughout the Turkish Empire has not put a stop to discoveries and investigations. Professor Ramsay and members of the French School continue their investigations

in **ASIA MINOR**. Chance leads to the discovery of a most remarkable monument at *Sidon*, which may prove of unique importance, and the startling announcement is made by Captain Conder that he has found the key for the decipherment of the Hittite inscriptions. **KYPROS**, also, continues to prove a mine of archæological riches, and has lately yielded interesting works relating to its early history. Great hopes are awakened by the project of a permanent *School of Biblical Archæology* to be established at *Beirût*, which might become the centre for regular archæological investigations in Western Asia, which are so apt to be ephemeral through the lack of just such an institution. It would be greatly to the credit of American initiative if such a project were to succeed. In **GREECE** an era of unusual archæological activity is commencing from which the most important results may be expected. The *Greeks* themselves, through their Archæological Society, are taking a leading share in the work, conducting excavations not only at Athens but on a half-dozen other sites, especially at Eleusis and Mykenai. The results at Mykenai will be awaited with interest. The *Germans* are at present busy mainly with topographical questions, besides completing studies at Olympia; and it is expected that important results will be reached especially regarding the early topography of Athens. The *French* are continuing work at Delos, and have closed their excavations at *Perdikovrysi*. They will soon be preparing for what will prove their most important undertaking—the excavation of Delphi, for which they competed successfully with our Archæological Institute of America. The *English School* has just been established, and the *American School*, though not yet in its regular quarters, has undertaken excavations at Sikyon and upon the site of the early Greek theatre at Thorikos, with the promise of excellent results. In **ITALY**, also, unusual activity is being displayed, especially in three fields: in the Etruscan necropoli; in Rome; and in Magna Græcia. Important discoveries are being made in early antiquities (at Forli, Palestrina, Bologna); and the discoveries at Tarentum, Metapontum, and elsewhere in Southern Italy have necessitated the establishment of several Museums for this part of the country. The most important discovery, however, falls to American explorers: Messrs. Clarke and Emerson, sent out by our Archæological Institute, have brought to light the ruins of the great temple of *Hera Lakinia* near *Kroton*.

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## AFRICA.

### EGYPT.

Herr BRUGSCH, of the Bûlâq Museum, has, together with M. Bouriant, prepared a book which will be most acceptable to Egyptologists and others.

Practically it is a new *Königsbuch*, and contains a list of the cartouches of the kings of Egypt from Menes to Nectanebus. About 3,500 variants, collected from the different museums of Europe and the monuments in Upper and Lower Egypt, are given, and its handy size (octavo) will make the work a most acceptable addition to the libraries of students and amateurs interested in the names and devices and titles inscribed upon royal scarabæi.

Herr BRUGSCH also intends to publish shortly photographic facsimiles of the beautiful papyrus written for Mât-ka-Râ of the XXI dynasty. It was found some years ago at Deir el-Bahari. The coloured lithographic facsimile of the tent of Hesi-em-heb from Deir el-Bahari, by the same indefatigable worker, will be published at the end of the summer.—*Athenæum*, April 9.

**EGYPT EXPLORATION FUND.**—This winter's operations of the *Fund* (announced in the last number of the *JOURNAL*; II, pp. 460–61) commenced in January, and a letter from M. Naville, dated Jan. 31, gives the results of his first week's tour in the district of Goshen. The sites visited included Phacusa, Belbeis, and Tell-el-Yahoodieh.

Belbeis is a site of considerable importance, and M. Naville found that it contained a temple built by Nectanebo I dedicated to Sekhet or Bast, thus confirming the opinion of Brugsch, who considers that Belbeis is mentioned in the Harris papyrus, under the name of Baires (Bailos), where it is said that there was a temple of Bast.—*Academy*, Feb. 19.

Near Tell-el-Yahoodieh, M. Naville discovered a Jewish cemetery of Ptolemaic times, with several interesting inscriptions: also, another cemetery reoccupied in Roman times. The city to which these cemeteries belonged is unknown to history. For particulars, see pp. 140–1.

Mr. FLINDERS PETRIE, in March, was at THEBES, where he took a series of photographs and paper-casts of the typical heads of foreigners in the great basrelief tableaux of Luxor, Karnak, the Ramesseum, and Medinet Haboo. He has also photographed and "squeezed" a variety of similar types at Silsilis, and other places. This ethnological series will comprise some 250 to 300 heads, including the finest known examples of types of the Libyans, Ethiopians, Amorites, Hittites, Sardinians, Ionians, Oscans, Siculi, etc. Mr. Petrie has also taken paper-casts of what may be called the oldest botanical work in the world—namely, the representations of foreign trees and plants brought to Egypt by Thothmes III, in the course of one of his Arabian campaigns, all of which are sculptured with the minutest attention to botanical details on the walls of a chamber in the great temple of Karnak. The plant, or tree, is in most instances given on a small scale, complete, with accompanying sculptures on a larger scale, showing the leaves, fruits, and seed-pods, precisely as in the botanical works of the present day.—*Academy*, March 26.



TELL-EL-YAHODIEH ("the Mound of the Jews").—At this place, 22 miles northeast of Cairo, M. Naville (accompanied and assisted by Mr. F. Ll. Griffith, the student attached to the Fund) took up his quarters early in March. Here it was that, in 1870, the fellaheen, who excavate the mounds of ancient cities for *sebakh* (brick-dust manure), came upon the remains of a magnificent building which till then had lain *perdu* in the heart of the *Tell*. Alabaster pavements and tanks, broken statues and pedestals, superb painted tiles and porcelain mosaics of birds, beasts, lotus-lilies, and royal cartouches inlaid with the names and titles of Rameses III, were turned up, broken, sold, and dispersed before any steps could be taken to preserve them. What that building was, whether temple or palace, we now can never know; but as two black basalt statues of Bast were subsequently found upon the spot by Brugsch Bey, as also two fragments of Hebrew inscriptions (the one picked up by Professor Sayce and the other discovered by Professor Lanzzone, of Turin), it seemed reasonable to conclude that these ruins represented the original temple of Bast, restored and in part rebuilt by Onias, the Jewish hereditary high-priest, who is supposed to have founded here the city of Onia. Since 1870, the fellaheen of the neighborhood, stimulated by the hope of finding saleable antiquities, have gone on digging with redoubled industry. Hence the lofty mounds and far-reaching brick ruins, seen and described by Sir Gardner Wilkinson more than 40 years ago, have well-nigh disappeared. Writing to the *London Times*, on the 17th of March, M. Naville says:—

The *Tell* is much cut away; but two very high artificial hills, which look like the two towers of a pylon, are yet standing to show the original height of the mound. Nothing remains of the beautiful temple of Rameses III, except a brick platform, fragments of tiles and mosaics, and numerous alabaster blocks. Looking down from the highest part of the *Tell*, one can distinctly trace the plan of what looks like a Roman military settlement, very regularly laid out in two large parallel streets, bounded on one side by the desert and on the other by the cultivated land. It was probably but a small place before the time of the Ptolemies, and what we now see are the remains of Greek and Roman buildings. The rest of the *Tell* has been excavated down to the ground by the fellaheen.

Thinking that the temple of Rameses III might have been erected on the foundations of some older edifice, M. Naville cut through the brick platform, but found nothing below it. He also sunk pits and dug trenches in various parts of the ground, with no other result than the discovery of a large number of little bronze images of the cat-headed goddess, and some scarabs and fragments of pottery of the very early period of the XIII dynasty. He is thus led to conclude that there must originally have been a settlement upon this spot as early as the time of the immediate successors of the great Amenemhats and Usertesens. The remains of the above-mentioned temple of Rameses III, and the subsequent discovery of statues

of Rameses II and his successor, Meneptah, showed that the place continued to flourish, though probably in a small way, during the XIX and XX dynasties. M. Naville, in the course of one day's preliminary survey in January, discovered a small granite altar inscribed with the ovals of a hitherto unknown king, called *Thoth-upet Se-Bast Mer-Amen*. Judging by his names and titles (*Se-Bast*, or "Son of Bast," showing him to be a votary of that goddess), this king would seem to have belonged to the Bubastite line (XXII dynasty); and this again is good evidence that the temple of Bast had not yet fallen to ruin in the time of the tenth century B. C.

Abandoning the *Tell*, after a week of fruitless excavations, M. Naville set to work on the cemetery, which was indicated by a single rock-cut tomb in the neighboring desert. He found a chain of cemeteries, extending for a distance of nearly a mile and a quarter to the north, east, and south of the *Tell*. Beginning with the northern nekropolis, between two Bedouin villages, he found the ground literally honeycombed with tombs excavated in the rocky floor of the desert, which at this point consists of a yellow silicious stone thinly covered with hard sand. The two villages are built among and over these sepulchres, which are all made after the same plan. Two or three steps cut in the rock lead down to a small doorway built round with baked bricks and covered with stucco or cement. This doorway, which was originally closed by means of a limestone slab, gives access to a small chamber some five or six feet square, with horizontal niches, or *loculi*, cut in the walls. These niches are spacious enough to receive a large sarcophagus, and the tomb, altogether, curiously resembles certain tombs of somewhat later date at Jerusalem. All, however, have been opened and rifled. Most of them proved to be quite empty, while some few contained human bones, without any traces of mummification, inscriptions, bandages, or amulets. Having opened a large number of these barren graves, the explorers changed their ground to the southward, and there found another vast field of similar tombs, more roughly excavated in an inferior bed of rock. Here, after working for several days with no better fortune, they at last came upon a tomb half full of fragments of limestone, among which were found two pieces of a large tablet containing part of a long inscription dedicated by a son to the memory of his father, who had died "consumed by his sufferings." The names are lost, and the last sentence, phrased in the style of the Alexandrian Jews, runs thus:—"If thou wouldst know how great his faith and grace, come hither and ask his son." This first discovery was quickly followed by others. The next tomb contained a large niche divided by a brick wall, with the name of the occupant painted in red letters over each recess—*Tryphæna, mother; Eiras, daughter*. Their bones lay undisturbed in their narrow beds, with only a brick, each, for a pillow: *Tryphæna* is a name characteristic of the later Ptolemaic time.

The next day's work brought quite a harvest of epitaphs. One fine tomb, decorated with sculptured ornaments, contained two tablets in form like the *façade* of a Greek temple, with beautifully-cut inscriptions, as follows:—*The tenth year, the eleventh of Payni, Glaukias, years 61. Good father. Excellent. Farewell.*

*Mikkos, the son of Nethaneus, dear to all. Excellent. Farewell. Years 45, the fifteenth year, the fourteenth of Paophi.*

M. Naville writes:—

Now, in these two last names there was a foreign character which particularly struck me. *Mikkos* might possibly be a form of *Micha*, and *Nethaneus* reminded me strongly of *Nathan* and *Nathaniel*. Was it possible that, after all, we were in the cemetery of a Jewish settlement? Were these the last resting-places of the followers of Onias?

His questions were soon to receive an unequivocal answer. *Mikkos* and *Nethaneus* were quickly followed by *Barchias, the son of Barchias*, a name closely akin to *Barachias*; by *Salamis*, which is pure Hebrew; and, most interesting and conclusive of all, by the epitaph of one *Eleazar*, which runs thus:—*Eleazar. Untimely. Excellent. Universally Beloved.* No historical inscription, and no mention of the name of the city, has been found; but that the cemetery is Jewish, of the Ptolemaic period, is now placed beyond doubt. That the site of the city was originally sacred to Bast is also shown by the numerous little bronzes of the cat-headed goddess in which the *Tell* abounds. Thus far, the circumstantial evidence of the finds and the local name of the mound confirm the narrative of Josephus to a degree which appears absolutely conclusive.

Evidences of a Roman cemetery, or rather of an early cemetery reoccupied in Roman times, have also been found, and still further out in the desert, where the silicious rock gives place to a basalt formation, a nekropolis of artificial tumuli has yielded interments of a kind hitherto unknown. Here (in isolated mounds, covered with chips of black basalt, varying from 4 ft. or 5 ft. to 10 ft. or 12 ft. in height) built round with low brick walls, and covered in overhead with a kind of rude gable roof, M. Naville and Mr. Griffith have found some 50 or 60 terracotta coffins, curiously resembling the "slipper-coffins" found at Warka ("Ur of the Chaldees") in Babylonia. These coffins are moulded and baked in one piece, with a large opening above the face, through which the corpse was slipped in. This opening is closed by a kind of a lid, rudely modelled in the likeness of a human face. Generally, the faces have been smashed, and the bones gathered and replaced near the head, after the precious objects in the coffin had been abstracted. The outside of the coffin is covered with gaudy paintings of various Egyptian gods, such as Thoth, Anubis, and the four genii; on the chest there is nearly always a kneeling female with outspread wings: there are also sprawling hieroglyphs, and stripes to represent the outer bandages of a

mummy. The corpses, however, are not mummified, and the hieroglyphs, which seem to have been daubed on at random, make no sense. They are, in fact, simulated mummies with simulated inscriptions. The faces on the lids of several of the coffins are of a strange, foreign type, somewhat like the faces of the early Chaldean statues recently discovered at Telloh, and with none of the bodies have there been found either amulets or papyri, or anything which is generally found in an Egyptian grave, save one jasper scarab and a few beads. Large food-vessels, some of which contain vegetable remains, are placed at the head and foot of each grave, as well as smaller vases of very graceful forms. In a child's grave, which was found intact, a shell was laid at the right side of the head, and over the place of the heart was a small vase with concentric patterns, of the style known as Kypriote. A bronze cup and a bronze rasp have also been found, and some arrowheads of a type not seen before. The heads of the dead are almost invariably laid to the westward. M. Naville ascribes this singular nekropolis to the Roman period, when the scribes no longer understood the hieroglyphic characters, and the art of writing the ancient language was practically lost. Mr. Griffith, judging from the archaeological evidence of some of the pottery, beads, *etc.*, inclines to a much earlier date. They both agree, however, that the faces on the coffin-lids have a very un-Egyptian look, and that there is something strange and uncanny about them.

Mr. Griffith enumerates, among the remarkable objects found during the course of the excavations, (1) Terracotta shell lamps, like those of Naukratis; (2) bottles of Kypriote type, with concentric patterns; (3) bottles with false mouths in the centre, on each side of which is a handle, and, on one side, the actual spout—all these being primitive Greek forms, or perhaps very early Phœnician. Glass beads, green and yellow, "eyed" and variegated, have also turned up; and two letters, "apparently Greek," have been found—one upon a coffin, the other upon a food-vessel.

Proofs of the early period of the site, Mr. Griffith finds "in porcelain beads; a scarab of Menepthah, and other scarabs of same period; some forms of pottery, and especially some fragments of blue-painted ware like that of Tell-el-Amarna; absence of everything that is certainly Saïte, or later; and difference in style of burial, there being no amulets." The absence of "Ushabti," or funerary statuettes, usually found in such numbers in Egyptian graves from the time of the XIX dynasty to the Persian period, is noteworthy, the only traces of such being "some fragments of the roughest possible specimens in terracotta." Apropos of other small statuettes, Mr. Griffith remarks that "porcelain and bronze figures are decidedly rare; and it is important, and very unusual, that Sekhet is the commonest of all."

M. Naville concludes that the place was inhabited as early as the XIII dynasty, from the facts, that the scarabs found here in great number gen-

erally bear the character of the XIII dynasty, and that the fragments of pottery which the *sebak* diggers brought them were of black earthenware with white ornaments, exactly like that which he found at Khataaneh two years ago.

The following description of the Tell, by Mr. Griffith, puts the topography of the place very clearly before us:

"The Roman tombs lie fringing the desert for about half a mile opposite the east end of the mound and sandhill, *i. e.*, all that part of the desert which is nearest the Roman village. The basalt mounds are at the south end of this, lying a quarter of a mile back in the desert, where the rock is basalt, and rock-cut tombs are out of the question. They are more nearly opposite the early part of the *Tell*. There are a few XII or XIII and XXVI dynasty graves at the east end of the sandhill on which the town was built; but many have been cleared away by the Romans, when they built a very systematic village there, and those which remain have been almost wholly destroyed by *sebak* diggers, as there is a layer of powdery rock which suits them. These tombs are also brick, with characteristic pottery."

—*The Times*, London, April 20; *The Academy*, April 23.

**ROCK GRAFFITI IN UPPER EGYPT.**—"The figures and inscriptions cut on the rocks of Upper Egypt seem to have been scarcely noticed, only the plainer of the inscriptions having attracted any attention. On examining the large number which are scattered over the rocks near **SILSILEH** and **EL KAB**, it appears, however, that some of these rude figures are perhaps the oldest things in Egypt. The habit of hammering or scratching figures of men and animals on the rocks has continued to the present day, more or less. But it is certain that such designs were made before the XVIII dynasty, as an inscription naming Amenhotep I has been turned so as to avoid the figure of a giraffe; and from the continual instances of the animal figures being browned almost as dark as the native surface, while inscriptions adjoining them, of the XVIII, XII, and even VI dynasties, are far fresher, it seems not improbable that some of them are older than any other monuments in the country.

"These figures are usually of men, giraffes, and camels; there are also several elephants and some ostriches. Though these might have been cut by passing traders, it seems not unlikely that they date from a time when such animals were still seen north of the tropic. Many drawings of boats, some of large size, also occur. Besides the figures, there are many rock-inscriptions unnoticed before. Mr. Griffith and myself copied about 150 on the sandstone rocks, including the names of the kings Mentuhotep II (3), Antef, and Sankhkara, of the XI dynasty, together with a fine line of Phœnician. At **THEBES**, I copied forty of Ramesside age on the limestone, and there are still more. The granitic inscriptions of **ASSUAN** are comparatively well known, particularly the large royal tablets. We have there copied all the private ones and unpublished royal ones that are legible,

including two fresh ones of Mentuhotep II, and some other royal ones down to Kashta and Ameniritis. These inscriptions often contain long family lists, which are of great value for showing the period of use of different names. It seems almost certain that the well-known feminine title, *neb-t pa*, means "widow," from its usage here.

"At ELEPHANTINE, a rock in the village, just above the ferry, caught my eye with the name of Rameri. On being cleared, it proved to have been a favorite register of the early kings. First Unas, then Rameri, Neferkara, Antef-aa, a defaced king, and, lastly, Amenemhat I, have all cut tablets on it. The special interests of it are that no tablets of Unas were known so far south before, and that there is here the peculiarity of Khnum being expressed by the figures of three rams; also the *hut* appears over the king with the globe and serpents—much the earliest representation of it, so far as I remember. The other tablets are also interesting; and Rameri has apparently cut his name over that of an earlier king, which I cannot identify with any in the lists.

"I may add that the opened tombs in Egypt are far from being worked out. Many we visited were so coated with plaster, mud, or dirt that it is evident that they could not have been copied before. One tomb at EL KAB, the cut inscription of which had been more than once published, yielded, on careful washing, no less than seventy-two private names on its painted sides. It is impossible to say here without references how much more of the texts we have copied may be yet unpublished."—W. M. FLINDERS PETRIE in *Academy*, March 26.

EGYPTIAN OSTRAKA.—In a letter dated Algiers, Jan. 15, 1887, Professor Sayce says: "I notice that Prof. Erman, in a recent article in *Hermes*, expresses the conviction that inscribed ostraka will be found in the mounds of many of the ancient cities of Egypt, if only proper search be made for them. My own experiences show that this conviction is fully justified by facts. The multitudinous ostraka of Karnak were rescued from destruction by Mr. Greville Chester and Prof. Wiedemann. Had they not been on the spot, it is probable that the *fellahin* would never have known that such *shukkaf* or potsherds had a marketable value in the eyes of Europeans, and would accordingly have allowed them to perish.

"Last winter I made enquiries for inscribed *shukkaf* whenever I came across a promising site. The result was the discovery of three new sites in which they are to be found. At KOM OMBOS I picked up a portion of a Koptic ostrakon, and set the natives to look for more. At GEBELËN (to the south of Thebes) I procured two demotic ostraka—one by purchase, and the other by my own examination of the rubbish-heaps of the old city; and I learn from the villagers that they had not unfrequently come across similarly inscribed sherds, but had thrown them away from ignorance of



their value. It was, however, at **KOFT**, the ancient **KOPTOS**, that my chief discovery was made. Here the place was pointed out to me where inscribed ostraka were often met with, and I bought a basket full of them. Many of these were either mere fragments, or so illegible as not to be worth preserving; but there was besides a considerable collection of demotic, Greek, Coptic, and early Arabic ostraka, which I carried back to England. Among the Greek ostraka is one dated in the reign of Tiberius."—A. H. SAYCE, in *Academy*, Jan. 22.

GREVILLE J. CHESTER writes from Alexandria (Feb. 21, in the *Academy* of March 12) "Allow me to add to the list of places where inscribed ostraka are found in Egypt: Dendera, where finely preserved cursive Greek ostraka are found in considerable numbers, and Erment, where both Greek and Coptic inscriptions occur. At Thebes, besides at Karnak, ostraka are found at Kourneh and at Medinet-Haboo on the western bank of the Nile."

ALEXANDRIA (near).—*Early Christian Cemetery*.—There has been recently discovered by some native laborers, midway between the Alexandria and Mustapha Pasha railway stations on the Alexandria and Ramleh line, a burial-place, evidently of the early Christians. It was found accidentally in digging amongst the mounds of rubbish for limestone to burn in the limekilns. Following the course of the Ramleh line, at a little distance beyond the Chat Bey Station, one comes to a rising ground, on the summit of which is a Roman wall running parallel with the railway towards the east, and turning northwards at right angles towards the sea-shore. A breach in this wall, which is evidently a wall of enclosure, gives access to a place in which the natives have excavated two or three great pits, distant about 100 yards from each other, and about 50 yards or so from the shore. In the furthest of these a well was discovered, and close against the well a doorway cut in the solid rock which here underlies the mounds. Entering by this doorway, one stands in a kind of irregular subterranean crypt, surrounded by rock-cut *loculi*. These *loculi* measure about 9ft. in length by from 4ft. to 6ft. in width, and are ranged one above another, in two and sometimes three tiers, 15 to the right and 23 to the left of the central passage. In each recess were found ten skeletons—all apparently skeletons of men, the bones being very large. One of the skulls, taken up at random, was found to measure 24ins. in circumference. In all, the teeth are sound and white, and firmly fixed in their sockets. The entrances to these *loculi* were closed by large slabs firmly cemented. They had, on some of them, inscriptions written in Greek, on a prepared plaster surface, in red paint. In another pit, a little further to the eastward, a long gallery, with a similar series of *loculi* on one side only, has also been found. At the end of this gallery was a large doorway filled up with stone slabs set in cement.

On breaking through this doorway was found a transverse gallery, with more *loculi* of the same kind, beyond. Terracotta lamps have been found with a few of the skeletons, some impressed with an eight-pointed cross, some with a priestly figure in the attitude of benediction, and some with I.H.S. Over one niche is painted a palm-branch ornament, and other half-obliterated Christian ornaments are here and there painted on the ceilings of the galleries. The only inscription found is too fragmentary for translation.

About a hundred yards to the westward of the first of these pits, another excavation has disclosed yet more of these interments, in *loculi* of two and three tiers deep. Hence it seems probable that the whole area enclosed by the Roman wall is in fact one vast cemetery. Some shattered terracotta coffins, without inscriptions and without any trace of human remains, have been found irregularly buried in parts of the super-imposed rubbish-mounds. These are evidently of later date. The Arab lime-burners are actively continuing these excavations.—*Egyptian Gazette*, March 17; *London Times*, May 4.

**MEMPHIS.—Recent Excavations at Gizeh.**—The whole of the front of the great Sphinx has been cleared, the gigantic paws are revealed once more, and from the space between them the head is seen towering up. The broad flight of steps of a later age which lead down into the court before the Sphinx are also clear, and from the top of them one looks across a space of about a hundred feet to the face of the ancient monster. These steps are about forty feet wide, and the clearing is somewhat wider at the Sphinx itself; while a second large clearance is now going on outside of the paws on the south. The celebrated stele of Thothmes IV, between the paws, is a centre of interest; but the fragment of the cartouche of Khafra, which was so important, has disappeared, flaked away from the scaling face of the stone. The visible paws of the Sphinx are of a very late date; probably entirely Roman. They are largely hollow, the top and sides formed of comparatively thin slabs; and the deeply weathered chest of the Sphinx, which seems to have at first had a megalithic casing, like that of other early works, was also covered with a re-facing of small slabs. Later still, the weathered face of these slabs had been cut out and lesser pieces inserted to renovate them. Many slightly scratched Greek graffiti are to be seen, but scarcely any can be continuously read, and they are all of late forms.

On the west face of the granite temple, sometimes called the Temple of the Sphinx, where, if anywhere, rock might be expected, the wall of the temple is entirely of immense placed blocks, down to below the level of the upper court at least. So far, there is no evidence found to show that the granite temple is not entirely built on the plain.

A little way to the west some mastabas are being cleared; and here we reach the face of the western cliff, the vaults being cut in the rock, and the

chambers of offering and serdabs being built on its front. Two serdabs still retain the figures in them. One has a large group in one block of a man and wife, a brother, and a child; the heads are lost, and some other parts, but a heap of fragments lie beside them ready to be fitted in. The name of Aseskaf occurs in the chamber of one of these tombs, or rather on a fragment of one chamber which remains. The finest thing here is a large alabaster altar, circular at the top, with a flat panel on the front, bearing the figure of a certain Ra-ur; the figure is perfect, but the inscription has suffered somewhat.

Away to the east of the most perfect of the small pyramids, adjoining the Great Pyramid, a fine tomb has been opened. It had a forecourt chamber, and a vault behind that. It belonged to a "king's son," Khufukhaf, probably a son or grandson of Khufu; and his sons, called also "king's sons," are named Ut-ka and An-ka (written with the obelisk). A most interesting feature is the decoration of the door to the vault (or perhaps serdab). On either side is a pillar in low relief, with an everted capital (like the lotus capital, but without any rounding at the spring), a ring at the base of that, a plain cylindrical shaft expanding just at the bottom, and a slightly larger drum, with bulged outline, for a base. This is, perhaps, the earliest figure of a column known, and is especially valuable in showing all the members fully formed, capital, torus, shaft, and base, all forming a well-balanced whole, without any sign of imperfect development, or retention of either the pillar or plant forms. The sculptures of the tomb are finely executed, full and bold, of the noble style of the IV dynasty. The sloping front of the chamber within the court has been half cut away, however, and a wretched arch turned over the court to make it into a chamber in Psamtik times; while the top of the chamber of offering, which had been destroyed, was renewed, the plastering running down roughly over the fine early sculpture. The innermost vault has a double slope roof like that of early chambers in pyramids and elsewhere.

—W. M. FLINDERS PETRIE, in *Academy*, Jan. 8.

*Colossus of Rameses II.*—The great limestone statue of Rameses II, which has lain for centuries on its face, is being raised from its bed. It is about 38 ft. high, and in Strabo's time stood in the anterior court of the great temple of Ptah. The face, as seen partially, is strongly Semitic, and it will be interesting to compare it with the recently-unrolled mummy.—*Academy*, Feb. 19.

*THEBES.*—The inviolate tomb of the XX dynasty discovered at Gournet-Mourraï (mentioned on p. 460 of vol. II) contained objects of considerable interest. It was that of a guardian of the nekropolis, who was evidently an architect, for by his coffin were found the instruments of his art, a measure, a mason's level, rules, shears, etc. Within the chamber were two

sledges for the transportation of mummies and sarcophagi, a whole series of furniture (chests for linen, funerary statuettes and offerings), large vases, thirty in number, adorned with paintings and designs; a large ostrakon containing the beginning of a romance the text of which is complete in the Museum of Berlin. All that related to the life and occupations of the deceased was collected in the tomb.—*Gazette de France*, July 21.

#### ALGERIA.

**CHERCHELL.**—*Roman antiquities.*—Further discoveries of Roman objects have been made here by M. Victor Waille: they are interesting for the history of art and for epigraphy.—*Revue Critique*, 1887, No. 4.

*Inscription of Thothmes I.*—Prof. Sayce has discovered on the lower half of a beautifully worked statue in black marble, in the museum here, a hieroglyphic inscription showing it to be a royal statue made for Thothmes I of the XVIII dynasty. The inscription runs: *The king of Upper and Lower Egypt, the wealthy lord, Ra-â-kheper-ka, beloved of Ra, the life-giver, the son of the Sun, in his body, Thothmes, the everlasting, beloved by Osiris, the divine Lord of Abydos.*—*Academy*, April 16.

#### TUNISIA.

**RECENT OFFICIAL EXPLORATION.**—At a recent meeting of the *Académie des Inscriptions* (March 11) a Report was communicated by M. de la Blanchère, in which the researches lately undertaken by the *Service beylical des antiquités et des arts* are described up to December, 1886. They were mainly directed toward the exploration of the Christian antiquities of the country. At **LEPTIS PARVA** (modern *Lamta*) excavations were continued on the site of a Christian cemetery discovered in 1882 by MM. Cagnat and Saladin: several epitaphs were found. At **SULLEOTHUM** (modern *Arch Zara*) an entire catacomb was brought to light, whose arrangement recalled that of the Roman catacombs. Finally, at **TAPHRURA** (modern *Sfax*) the discovery was made of the remains of an important Christian necropolis, including a church, a baptistery, mosaics, etc. The Report was accompanied by a plan of the catacomb of Arch Zara and a sketch of the buildings discovered at Sfax.—*Revue Critique*, 1887, No. 12.

**SFAX** (near).—*Punic nekropolis.*—Near Sfax, Dr. Vercoutre has explored a Punic nekropolis, and found a Punic graffito several lines in length.—*Revue Critique*, 1887, No. 4.

**TEBESSA.**—*Mosaics.*—Two ancient mosaics have been recently discovered here, one representing the cortege of Amphitrite; the smaller one is divided into several compartments containing the figures of a bull, an ostrich, an antelope, and a boar, while *Fortuna redux* is placed beside them. The art is

good. Photographs of them were presented to the *Soc. Nat. des Antiquaires*, Nov. 24.—*Revue Critique*, 1887, No. 1; *Academy*, April 16.

**VAGA.**—*Phoinikian nekropolis.*—Some time ago Captain Vincent was so fortunate as to discover, near Bêja (the ancient Baga, Vaga or Vacca) a Phoinikian nekropolis almost intact. His report and oral communications are made use of by M. Cagnat in a paper published in the *Revue Arch.* (Jan.-Feb. 1887). The French garrison, on occupying Bêja, established its encampment on a mound 18,000 met. N. of the town, called Bou-Hamba. Chance led to the discovery of one tomb, and regular excavations under Captain Vincent uncovered more than a hundred and fifty tombs. They are in the form of rectangular wells, dug at right angles with the surface, and varying in depth from 1.50 to 3 met. They end in a sepulchral chamber, far ruder than those of the other nekropoli of Phoinike and Carthage, and rounded instead of rectangular. The skeleton was placed on its back, with its feet toward the opening. Around it were vases, the main types of which are given in plates III and IV: they are in red or black pottery. From various signs, this necropolis seems to belong to a later date than others, like that of Byrsa: one of the vases bore a potter's mark in Greek letters; and among the Punic and Numidian coins found was one that appeared to bear the head of Jugurtha. It is singular that, in more than 150 inviolate tombs, there were found no jewels, or necklaces, rings, or ornaments of any kind, such as are met with in the greater part of the Phoinikian tombs already explored.

#### MALTA.

*Two ancient inscriptions* in a very good state of preservation, found in the neighborhood of Notabile, have been purchased for the Museum of the Public Library. The most interesting of the two, is in archaic Greek characters, stamped on a solid tile of deep red color and triangular shape, being in fact one half of a square tile of 7½ inches wide, like those commonly used to fill the corners of pavements laid diamond-wise. Many tiles of this shape and dimension have been observed by Dr. Caruana, on several occasions, in removing the foundations of old houses, especially at the Rabato of Notabile. It is, moreover, certain that extensive fabrics of tiles existed in these islands during the Phoinikian and old-Greek epoch, the remains of one of which are still visible in Shgaret-Medeuïet, near a megalithic tank at Marsascirocco.

The forms of the letters in this inscription, especially the *sigma* and *mi*, are particularly interesting. Copies of it were sent by Dr. Caruana to the Rev. A. H. Sayce, Oxford, and to M. Renan of the French Institute.

The reading of this inscription given by Professor Sayce is ΑΘΛΑΞ ΜΕΓΑΞ with a star on the left side, and the potter's mark on the right, whilst *Athlas*, which elsewhere is transliterated *Atlas*, may be the Phoini-

kian name of the potter. The age assigned to it is the v century B. C., and it may be even earlier. This discovery bears further evidence of the establishment of an early Greek Colony in these Islands, and to their peaceful living with the former settlers, the Phoinikians.

In a local paper, *La Voce di Malta* of January 1, it is presumed that this inscription forms a Phoinikian sepulchral title, and it is positively asserted that it was discovered in a sepulchre, together with some fragments of earthen vases and lamps, and some Punic coins. The information on which that assertion is based appears to be not reliable. Moreover, the coins, that have been exhibited, are one silver of Tarentum; one silver of Vespasian; one brass of Tauromenion, and three brass, very much worn, which may be either of Agyrion, or possibly Maltese Punic. The transliteration of Prof. Sayce leaves no doubt about the nature of this inscription, namely, it is the stamp of the potter's fabric, like those not rarely observable on many of the Maltese Phoinikian and Greek vases, and Roman tiles.

The other inscription, incised on a large slab of white marble, 25 by 14 inches, is a Roman sepulchral *titulus*. The characters of this inscription, are classical in form, and its style is laconic. Dr. Caruana conjectures it to be Christian. It reads as follows:

C. AEBVTIO. L.F. FAL  
VELLIAE. M.F. RVFAE  
M. BENEMERITO. RVFO

—*Malta Standard*, Jan. 6.

## ASIA.

### JAVA.

**BÔRÔ-BOUDOUR.**—These ruins, the most remarkable in Java, have been again explored by M. Yzerman, the result being the uncovering of a small section of the primitive basement, which had the same form as that of Mendout. The most interesting feature of this discovery was a band of basreliefs in a state of almost complete preservation. Each relief is 66½ cents. high and 1.93 m. long, and they are separated by a frame 29 cents. wide. Two of these reliefs have already been entirely uncovered: in the first the principal figure is the seated king, near whom is the queen, while below are five courtiers; further on is a small temple with eight worshippers. The right-hand basrelief contains three scenes, representing, the first, a tropical forest; the second, three persons seated under a tree, listening to a fourth; the third and chief scene, two long-bearded brahmans offering gifts to a king: they are represented standing, while below them four kneeling attendants are holding large vases. Over the reliefs are three inscriptions, supposed by Dr. Kern to date about 800 A. D.



The enormous pressure brought to bear on the foundation-walls had led to the erection, around the basement, of a mass of at least 11,600 cubic metres of stone, which covered up the original basement, though great care was taken not to injure the sculptures.—*Revue d'Ethnographie*, Nov.-Dec., pp. 485-91.

#### HINDUSTAN.

**BUDDHIST REMAINS IN SOUTHERN INDIA.**—An important antiquarian discovery has just been made in the Madras Presidency. When collecting materials for the preparation, under orders of Government, of his *Lists of Antiquities*, Mr. Robert Sewell received information of certain rock-cut remains in a remote and unfrequented tract of hills and jungle about 20 miles north of Ellore in the Godavery District. This information was sent in the first place by a native correspondent, and was confirmed by a slight note forwarded by Mr. W. King of the Geological Survey, the only European known to have visited the spot. The scanty particulars given appeared to point to remains of Buddhist origin, but nothing certain could be known till the monument had been inspected by a person possessed of some knowledge of Indian archæology. Mr. Robert Sewell reports that having returned to India from leave in the autumn, and being appointed to a neighboring District, he took advantage of the Christmas holidays to visit *Guntupalle*, the site of the remains. This has resulted in a discovery of much archæological interest.

The find consists of a *Series of rock-cut Sculptured Caves* in the side of a hill forming the western boundary of a small valley which runs from the cultivated country into a tract of thick forest. The principal caves are, (1) a *Chaitya*, consisting of a single circular chamber containing a dagoba, 7 ft. high; (2) a *Vihāra*, formed of a row of sculptured rooms and cells, which constituted the residence of the monks.

The façade of the *Chaitya* is very similar to that of the well-known *Lomas Rishi* cave in Behar, except that in the present instance the sculpture is simpler. The horse-shoe shaped arch over the entrance has the representation of wooden beam-ends commonly observed in the Buddhist sculpture of the period. The door-jambs slope inwards from top to bottom. Inside this is the wall proper of the circular chamber with the curious sloping roof believed by Fergusson to be an imitation of thatch. The door of this has perpendicular jambs. Inside this is a circular cell, 15 ft. in diam., with a dagoba in the middle measuring 12 ft. in diam., and having around it a passage of 1 ft. 6 ins., for *pradakshana*. The roof is vaulted uniformly, and the ceiling is carved into a representation of the inside of the sacred umbrella, with 16 ribs and 4 concentric circular bands.

The *Vihāra* consists of five principal groups of cells, each group consisting of four or more rooms the doors and windows of which are decorated

with some projecting carved ornaments as at Karla, Bhaja Nassick, and so many other specimens of the western caves. The principal entrance is beautifully cut and well preserved: a few letters of an inscription help to fix the date, which Mr. Sewell estimates at about 100 or 150 A. D.

There are several large excavations in the same hill-side partially sculptured. On the hill above are the remains of a large brick *stupa*, a row of *dagobas* faced with cut stone, and in one place a quantity of pillars, many lying on the ground, but 3 or 4 standing. They are much weather-worn. The pillars are sculptured in an early style.

Mr. Sewell left the remains entirely untouched, and it is certain that, before long, Dr. Burgess will have them carefully and scientifically examined by the officers of the Archæological Survey. The great interest of this discovery lies in the fact that the monument belongs to a class of which no examples have as yet been discovered in Southern India.

**MAHABALIPURAM** (Madras).—In an official paper dated from this place, Dec. 19, 1886, Mr. Rea of the Archæological Survey says: "I have also the honor to report to Government that I have just discovered another excavated cave-temple, in addition to those known to exist here. It is not shown on the survey map in the portfolio of plans and sections of the remains at the Seven Pagodas, published under the auspices of the Duke of Buckingham; nor yet in the articles in the *Madras Journal of Literature and Science* for 1881. It is situate in the group of rocks about 50 yards southwest of the Rayala Gopura. The bracket tops of two piers, and lintels spanning three bays, as well as a cornice, appear partly above ground. From all appearances, the temple seems never to have been completed. I am having the soil cleared away, so as to expose the whole façade.

"*P. S.*—I have since had the floor of No. 25 cave cleared of 18 inches of mud, and discovered an interesting addition to the front—a double-moulded detached basement with sockets for wooden posts. All these caves, once on a time, had temporary verandahs in front; but this is the only case known to exist here of the original basement remaining complete. I have also discovered a hitherto unnoted short Pallava inscription at the top of a rock-cut stairway." [*Indian items communicated by Robert Sewell, Esq.*]

**PALTAVARAM** (near Madras).—A number of curious *earthenware coffins*, standing on four, six, eight, and sometimes ten feet, have been found here. They seem to have been covered, and to have contained numerous small earthenware vessels. Others are in the shape of large round or egg-shaped vessels, also containing smaller ones, as is the case with the similar ones in Malabar. Not far from them were found by Mr. A. Rea a number of very perfect stone circles—most of which were unfortunately destroyed by men quarrying for stone, before means were used to protect them. On a hill above were found many others, with one or two imperfect dolmens; but

there seems sufficient evidence to show that all of them, probably, originally had such erections in their centres. No bones have been noticed in any yet excavated, only some white ashes; so that cremation was probably in use among the primitive races that used this mode of sepulture, perhaps prior to the introduction of the Brahmanic ritual into South India.—J. BURGESS in *Academy*, April 9.

**BENGAL.**—*Recent Surveys.*—"In Bengal, the surveyor, Mr. J. D. Beglar, and his assistant, Mr. Garrick, have examined more or less completely the remains of interest in the Shahabad, Gaya, Patna, Monghyr, Bhágalpur, Húghli and Nadiya districts, and the Santhál Parganahs. The fortress of Shergharh has been visited, and sections and detailed plans and drawings of the great tombs of Sher Sháh and his father, at Sasseram, have been prepared. In Gaya, under the guidance and direction of Gen. Cunningham, Mr. Beglar opened trial trenches in a place to the north of the temple within the old *garh* or fort, with the result that the remains of a building were discovered that may reasonably be identified with one of the great monasteries mentioned by Fah Hian, the Chinese traveller in the fifth century. In Patna, an examination of the river-wall of the fort has led Mr. Beglar to the belief that its foundations contain remains of the landward walls of the fortress that existed there in Asoka's time, in the third century before Christ. Sections and plans have also been prepared of the Adina mosque, in the Malda district, the most ancient and the most important of the Muhammadan buildings in Bengal. Steps have been already taken to conserve in a measure the buildings around the site of the famous *bo*-tree, at Gaya, and selections from the scattered remains found there will find a home in the Indian Museum. The suggestion of Mr. Edwin Arnold that the present occupant of the Hindu temple at Gaya should be induced to give up his acquired right of occupancy, and that the place so sacred in the annals of Buddhism should be handed over to the care of Ceylon Buddhists, will doubtless receive consideration; but we should not forget in this connexion that we have in Burma even a greater number of Buddhist fellow-subjects who desire and deserve consideration."—*Academy*, Feb. 19.

**KOSAM.**—*Gupta Inscription.*—Dr. A. Führer, the Assistant Archæological Surveyor in the N. W. Provinces, on a recent visit to Kosam on the Jamná, the ancient Kosambi, found—a little to the west of the present village, at Prabhosā—a high rock (the base of which has been quarried away) with a cave in it, now inaccessible, and over the entrance an inscription, in eight short lines, apparently in early Gupta characters. An impression of this will be taken as soon as scaffolding can be secured to reach it. Possibly this may be the Dragon-cave mentioned by Hieuen Thsang.—*Academy*, April 9.

## TURKESTAN.

**SEMIJRJETSCHIE** (Government of).—*Two early Christian Cemeteries*.—Dr. Chwolson has just issued a pamphlet (*Syrische Grabinschriften aus Semirjetschie*, St. Petersburg, 1886) in which he publishes twenty-two new Syriac inscriptions recently discovered in the government of Semirjetschie, which is W. of the Chinese frontier of Kuldsha, N. E. of Khokand, E. of Syrdaria, and S. of Semipalatinsk. The inscriptions belong to two early Christian cemeteries situated about 55 kilom. from each other. The first was discovered in 1885 by Dr. Pojarkow, who found more than twenty tombstones, all with crosses, but some without inscriptions. The second and much larger cemetery was found by a surveyor named Andrew, and in it six hundred and eleven tombstones have already been discovered, all with crosses, and the greater number with inscriptions. They are mere fragments of natural rock, unhewn and irregular, and the inscriptions and crosses, scratched with the point, are rude. The Christians who erected these monuments were Nestorians, who were the great missionaries of the Far East. The letters have often, by the side of the ancient forms of the estrangela, an evident Nestorian character. It is unfortunate that the inscriptions edited form so small a part of the whole discovery. They are all dated, and cover a period of about five centuries, from 1169 to 1649. Although the era is not mentioned, it is doubtless that of the Seleukidai, which would place the earliest in 858–59, and the latest in 1338–39 A. D.—*Journal Asiatique*, Nov.–Dec., 1886, pp. 551–58.

## PERSIA.

*The Greek sculptor Telephanes*.—In connection with the recent discoveries by M. Dieulafoy in Persia, M. Heuzey calls attention to a passage in Pliny which mentions the fact that a Greek sculptor of great merit, Telephanes of Phokaia, was, during part of his career, in the service of kings Xerxes and Darius. This is interesting in view of the interpretation of the art of the two countries during the last period of the Akhæmenid dynasty.—HEUZEY in *Revue polit. et littér.*, Nov. 1886.

## CAUCASUS.

*Vases*.—At a recent meeting of the *Soc. nat. des Antiquaires* (Dec. 1), M. Bapst presented photographs of a number of vases, discovered in the Caucasus, which belong to the series of these precious antiquities that have been found for several years in the government of Perm and in Southern Russia.—*Revue Critique*, 1887, No. 1.

**TIFLIS**.—The new archæological museum attached to the Cathedral of Sion at Tiflis is making rapid progress. All the archæological treasures

hitherto negligently cared for in the various convents of the Caucasus, and notably in that of Helat near Kutais, will be removed to this building. An instance of this negligence is the destruction by mice of a very precious manuscript written on parchment in the ninth century by the monks of Mount Athos.—*Academy*, Dec. 18.

#### PALESTINE.

**PALESTINE EXPLORATION FUND.**—Herr Schumacher communicates observations made during recent official journeys. He gives an account of the discovery of a large number of tombs, oil-presses, cisterns, *etc.*, of the kind familiar to those who have looked into Capt. Conder's memoirs. On the southern slope of Tell-el-Fokkhâr, exactly one mile east of Acre, there have been uncovered, at a depth of 22 ft. below the surface, the foundations of a great wall of large stones with the well-known marginal draft. Herr S. suggests that the ancient city extended as far as this mound; but the wall may belong to an ancient fortress. Capitals, portions of statues, *etc.*, have been found here.—*Athenæum*, Dec. 25.

Herr SCHUMACHER reports a discovery of interest from the shores of the Lake of Tiberias. It has long been known that ancient remains and ruins are scattered about on the small plain south of the modern city, but they have never attracted much attention. Robinson tried to prove that the modern town stands on the site of the Herodian city. Herr Schumacher has now traced the whole wall of Herod's city of Tiberias: it is three miles in length, and is oblong in shape, the long side toward the lake. At its southwest corner there rises a lofty hillock, five hundred feet in height: this hillock is crowned with ruins which were noted by Lieut.-Col. Kitchener, but he could not examine them. The ancient wall of Tiberias ran up, and was connected with a strong wall around this hill; within the wall are ruins, probably of Herod's palace, certainly of a fort. This, then, was the acropolis of Tiberias, which is now proved to have been, in the time of our Lord, no mean Galilean village, but a great and stately city, its wall three miles long, and for a mile in length facing the sea, dominated and guarded by Herod's stronghold, built on a hill five hundred feet in height. Tiberias will henceforth occupy a large and important place in the restoration of the country at the time of the Gospel-history.—*Athenæum*, April 16.

**HIPPUS.**—Eleven years ago, M. Clermont-Ganneau pointed out that the Semitic corresponding to Hippos would be *Sousitha*, corresponding to the Arabic word *Sousya*, and he suggested that the word be looked for. Herr Schumacher has found in the Jaulân the very name *Sousya*, with extensive ruins, in which, apparently without knowing M. Cl.-Ganneau's suggestion, he sees the ancient site of Hippos.—*Athenæum*, Dec. 25.

## PHENICIA.

SIDON.—*Discovery of rock-cut Tomb-chambers and Sarcophagi.*—*The Times* (London) of March 30 and April 7 published letters of the Rev. W. K. Eddy, American Missionary, written from Sidon, relating the discovery of a very remarkable series of sarcophagi in rock-cut chambers, excavated in the four sides of a square shaft sunk 30 ft. in the bed-rock. *The Independent* (N. York) of April 21 published an account that included some observations made by Dr. Ira Harris of Tripoli, who accompanied Mr. Eddy.

Mr. Eddy afterward wrote a more careful account of the discovery and sent it to the JOURNAL: it is printed under *Correspondence* on pp. 97-101. This fuller description includes, beside new details of objects described in former letters, the notice of further discoveries: a fine sarcophagus beneath the floor of the *west room*; seven other sarcophagi (making 16 in all); an unrifled tomb; and 300 coins.

Certain variations appear in the different descriptions: *e. g.*, Dr. Harris (*The Independent*) says that the statues around the temple-sarcophagus in the *east room* are seven spans high [5 ft. 3 ins., instead of 3 ft. according to Mr. Eddy]; and he adds that in the *south room* there were numerous human skeletons lying about.

Professor Porter reports (*Times*, April 7) that the workmen, in clearing out the *débris* from the bottom of the shaft, uncovered a pavement, beneath which was found a huge sarcophagus of the Phœnikian or Egyptian type, not unlike the famous one of Shalmanezzer, but without inscriptions.

The following description of this discovery in an Arab newspaper, the *Lisan-ul-Hal*, speaks of female warriors represented on the large sarcophagus of the *west room* (*cf.* p. 100): it is reprinted in *The Academy*, April 23, from *The Scottish News*:

"Last week, while some laborers were engaged quarrying stones in a piece of ground near the garden of the cave facing the Sidon aqueduct, they discovered a spot resembling a sunk well, and, after they had dug to a depth of six or seven metres, they came upon the entrance to an open cave, which contained two marble sarcophagi, the one beautifully sculptured, the other plain. The length of the first was found to be four cubits and a half, and its breadth three cubits, by about the same height. It is of white, clear marble, and on its sides all round are cut in relief six human figures, each one of which is about a cubit in length. On the heads of the sarcophagi on each side are three figures like the others, with various other figures under them, and above them chariots and figures of horses and women. On the covers, also, are figures of chariots drawn by horses, and followed and preceded by mounted horsemen. Inside the larger sarcophagus were found human bones, and also the bones of three dogs. Further excavations led to the discovery of a second cave, containing three sarcophagi, one of which was larger and finer than the one first discovered. On it were representations of battle scenes between horse soldiers and female warriors. Among other scenes there is a representation of a horseman seizing a woman by the



hair of her head and killing her, the blood flowing from her neck; while another warrior is striking a horseman in the face with a javelin, and another striking him in the side, and dead bodies lie under the horsemen. On the lid of this sarcophagus is an eagle with a diadem on its head, and in front of it heads with two faces. The second sarcophagus has on its sides representations of women weeping, and figures of various kinds with long necks and heads with two faces. The third sarcophagus has figures of lilies and flowers.

"Continued excavations led to the discovery of two other caves at the same place. These also contained sarcophagi, which were plain, having no other adornment beyond figures of lilies and such like. The whole number of sarcophagi discovered in the four caves is nine, of which three are worthy of regard, the others being plain."

#### SYRIA.

**A SCHOOL OF BIBLICAL ARCHÆOLOGY FOR SYRIA.**—Henry W. Hulbert writes to *The Academy* from Beirut, Jan. 6, 1887, as follows: "A project is well under way to establish, in the East, an institution which shall do, for Semitic study and the archæology of the ancient Semitic lands, what the various schools of archæology at Athens are doing for Greek and Greece.

"Last July, at their annual meeting, the board of managers of the Syrian Protestant College at Beirut, in response to a memorial presented to them, unanimously decided to recommend to the trustees of the college, living in New York, U. S. A., that a new department be added to the college, to be called 'The School of Biblical Archæology and Philology,' and that an endowment of \$100,000 be raised, with a view of opening the proposed school in October, 1887. It was recommended that a permanent director be appointed, that a library, thoroughly equipped with all publications bearing upon the Orient, be established, and that an archæological museum be started. It was urged that the school, while it would have the full support of the college, should have an autonomy of its own, and be responsible, not to the general faculty of the college, but directly to the board of managers. The president of the college would, of course, be an *ex-officio* member of the faculty of the school.

"The object of the school, as its name indicates, is to afford the best possible facilities for study in the East, both in the line of philology and of archæology. The more popular feature will be the opportunity it will afford students of the Bible to study that book amid the surroundings that gave it birth. The topography of Bible lands, the manners and customs of the present inhabitants of Palestine, the various aspects of nature which may throw light upon the Holy Scriptures, will be taken up fully. But besides this more popular aspect, the school will make arrangements for the thorough study of all the Semitic languages, emphasising especially the Hebrew, Arabic, and Syriac. The best native teachers will be employed. The school will also possess a full equipment of tents and instruments for

field work; and will each year, as opportunity offers, attempt to add something to our knowledge of these lands. Its work will not conflict with that of any society now at work in the East; but it will hope to obtain and hold the sympathy of all who are interested in the task of exploring Western Asia.

"That Beirût is the proper centre for such an enterprise is obvious to anyone who has made a careful survey of the question. It is the most healthy city in the East, easily accessible, in close communication by steamship and telegraph with all parts of the world. Its position is central. Jerusalem, Damascus, Cyprus, and Hums are less than twenty-four hours away; Egypt, Rhodes, Tarsus, Antioch are only two days distant. Beirût is the commercial centre of Syria, has good roads, pure aqueduct water, and a large English and American community. The Syrian Protestant College, under whose wing this school is to be fostered, is a well-established and successful institution, which has many friends in England as well as in America. It holds a charter from the Legislature of the State of New York. At its head are men who are well acquainted with the East, and whose horizon is not limited by the immediate work of giving Syria an institution of higher learning.

"The trustees of the college in New York have entered heartily into the enterprise; and during this month (January) the affair is to be made public, and a strong attempt will be made to arouse the interest of all those who have at heart the exploration of Western Asia. It is expected that it will take some years to get the school upon a solid financial basis, and it will depend for its start upon the voluntary contributions of those interested in it. The most pressing need is a library. The school needs £1,000 to spend at once on books, and £5,000 as an endowment for the library. The college has already the nucleus of a good library, and a fine large library-room, which will answer all the purposes of the school for a century to come."—*Academy*, Jan. 22; *Presbyterian Review*, Jan. (Henry W. Hulbert).

A circular has been issued by the New York trustees (Secretary D. Stuart Dodge, 11 Cliff St., N. Y.) in which it is urged that, while efforts are being made for the permanent endowment, the enterprise should be started on pledges taken for five years, by which the necessary yearly expenses of about \$3,000 could be met. The suggestion is made that the various Theological Seminaries, and the Universities and Colleges having Oriental departments, should each contribute yearly, for five years, the sum of \$100. This sum is certainly the minimum to be expected.

**ANTIOCH.**—Mr. Greville Chester writes from Antioch, calling attention to the deplorable fact that the magnificent walls of the city, the finest existing specimens of crusading work, are being demolished and used for building-material.—*Athenæum*, Dec. 25.

**PALMYRA.**—*Bilingual inscription.*—M. Heuzey communicated recently

to the *Acad. des Ins. et Belles-Lettres* (Dec. 24) the Greek text of a bilingual Palmyrene-Greek inscription, engraved on a tombstone from Palmyra. It reads: *Μάρκος Ἰούλιος Μάξιμος Ἀριστείδης κόλων Βηρυτίος πατήρ Λουκίλλης γυναῖκα Περτίναχος*. It refers to a citizen of the Roman colony of Beirût, *colonia Julia Augusta Felix Berytus*.—*Revue Critique*, 1887, No. 1.

THE DECIPHERMENT OF THE HITTITE HIEROGLYPHS.—*The Academy* of March 5 quotes from the London *Times* the following letter addressed by Capt. Conder, R. E., to the President of the Palestine Exploration Fund:—*Chatham*; Feb. 24, 1887: "The decipherment of the curious hieroglyphs found at Hamath, at Aleppo, at Carchemish, and throughout Asia Minor has for many years been considered one of the most interesting questions of Oriental archaeology. Many attempts have been made to read them, but none of these could be considered successful so long as the language of the texts remained unknown. It has been my good fortune within the present month to discover what that language is; and I shall, I think, have no difficulty in convincing Oriental scholars of the reality of this discovery, since not only the words, but the grammar as well, can be demonstrated to belong to a well-known tongue. In fact, the discovery, once made, seems so simple and obvious that I can only wonder that it has not previously been observed.

"The complete reading of the texts is still attended with difficulty—first, because of the mutilated and decayed condition of the inscriptions; and, secondly, because of the imperfections of the published copies; while in some cases symbols only once or twice repeated must remain obscure until further examples can be obtained. I have no doubt, however, that careful study of the original texts will clear up many of these minor difficulties, when once the simple and obvious key to the language is recognised. I have no doubt, also, that it is already quite possible to understand the sense and character generally of all the ten principal texts at present known. I may observe that this character is known to have been in use in 1400 B. C., and it is probably very much older.

"Pending the preparation of a memoir on the subject, in which I propose to give a complete analysis, I attach the readings of the more important and certainly decipherable of the inscriptions. It appears that they are invocations to the gods of Heaven, Ocean, and Earth—exactly the deities (including Set) whom we know from Egyptian and cuneiform tablets to have been adored by the Hittites and other tribes of Asia Minor. This we ought to have already suspected, since the inscriptions in some cases occur on the bas-reliefs of deities. It is, no doubt, a disappointment to find that they are not historical; but I shall be able to show that they furnish, nevertheless, very important historical deductions, and throw a new and most astonishing light on the early history of Western Asia and of Egypt.

"The discovery will, no doubt, be regarded with some incredulity until it can be demonstrated by a full account of the grammatical reading of the inscriptions, the construction of the sentences being apparently one of the main reasons why these inscriptions have not previously been understood. I have, therefore, placed in the hands of two well-known Orientalists (Sir C. W. Wilson and Sir C. Warren) a statement of the basis on which the discovery rests, which will serve to show that the method is not arbitrary, and that the deductions are of primary interest to all students of Oriental history."

Capt. Conder's memoir has since been published (Bentley and Sons), under the title, *Altaic Hieroglyphs and Hittite Inscriptions*. *The Times* (London) of May 11 notices the book and gives long extracts. Capt. Conder claims to have established that the Hittites and the Akkadians were branches of the Altaic race, and "to have found a key to the reading of the Altaic system." He says, "I hope to show that the symbols are the prototypes whence the cuneiform system has developed; that they have possibly a common origin with the hieroglyphic system of Egypt, and that it is not impossible that the Chinese characters may have also developed from the original Altaic picture-writing of which the inscriptions under consideration ("Hittite") represent a somewhat advanced stage, yet a stage perhaps more primitive than that of the Egyptian system, and preceding the cuneiform on the one hand and the Cypriote syllabary on the other." Cf. A. H. SAYCE's review in *The Academy*, May 21. He sums up in these words: "it does not seem to me that the secret of the Hittite inscriptions has been recovered from them. Capt. Conder has advanced the solution of the problem, but no more." Cf., also, review in *Athenæum*, May 28.

#### ASIA MINOR.

**LAST EXPLORATION BY MR. RAMSAY.**—During last summer Mr. W. M. Ramsay again explored parts of Asia Minor. He first sought to elucidate the only remaining serious difficulty in the topography of Southern Phrygia, the identification of Trapezopolis, which was situated on the frontiers of Karia and Phrygia in the *conventus* of Alabanda. Its identification by M. Waddington with Kasil-Hissar is inadmissible: the only ancient site with which it can be identified is Hissar, four hours from Serai-keui on the route to Aphrodisias. An exploration of the mountainous country to the north and southeast of Kolossai showed that Kayadibi must represent the site of Ceretapa Diocaesareia, whose lake is the Aulindenos mentioned on coins. All the territory of Ormelion seems to have formed a great imperial domain. At Eyinesh, on a confluent of the Gebren-Sou, an ancient city was discovered by Messrs. Duchesne and Collignon, which Duchesne identifies with Sanaos, and Dr. Sterrett with Themissonion. The order followed

by Hierokles leads Mr. Ramsay to name it Palaiopolis, or Alieros, the latter being the native name. Mr. Ramsay made further investigations concerning the route followed by Manlius in his march from Termessos to Galatia. "We have visited Khadyk-Khan, the site of the ancient Sinethandos or Siniandos, and copied there, in one morning, 64 funerary inscriptions, leaving aside many defaced or illegible fragments. At Sadik (Laodiceia Katakekaumene), or in the neighborhood of this city, I collected, both in 1882 and 1886, about 75 inscriptions."

*Hittite monument.*—"I also visited the remarkable monument discovered in 1885 by Dr. Sterrett at Fassiker, four hours to the east of Beisheher on the Konieh route. Although without hieroglyphs, it belongs without doubt to the same ancient Cappadocian or Hittite art." It is a species of large obelisk raised on the backs of two lions, all cut in a single block, the lions being only partly disengaged from the mass. On the front of the obelisk, between the lions, a rude figure, probably female, with hands crossed on breast, is carved in relief: it holds, apparently, a crown. Above her stands a larger figure of a god, whose advanced left foot rests on her head, while his right leg is indicated in very low relief: he wears the usual high conical hat. The other three sides of the obelisk seem to be without figures: the back is deeply imbedded.—*Revue Arch.*, Jan.-Feb., 1887.

At the same site Mr. Ramsay found a rock-cut relief representing the Dioskouroi with the inscription, Διὸς χόροι Σαρωθράων θεῶν Ἐπιφανείς.

**ASSARLIK (KARIA).**—At a meeting of the *Hellenic Society*, April 21, Prof. P. Gardner read a paper by Mr. W. R. PATON on some tombs he had recently discovered in the neighborhood of Halikarnassos. The tombs described by Mr. Paton are on the ridge facing the akropolis to the south-east, the most conspicuous being two large tumuli on a saddle between two rocky eminences. Both are of the well-known beehive form with an avenue or *dromos* leading into them, the whole structure being surrounded by a circular wall. In the first tomb were found fragments of pottery and of iron weapons; in the second, fragments of a cinerary vase, of a thin curved plate of bronze nailed to wood, gold spiral ornaments, and fragments of iron weapons. To the southwest of these two tumuli were a series of circular and rectangular enclosures formed by single courses of polygonal stones. In and about these enclosures, which were evidently the remains of tumuli, were found fragments of sarcophagi and of pottery, bronze fibulae, gold ornaments, and fragments of iron weapons. On all the fragments, with one exception, which bore trace of painted ornament, there was no trace of any but geometric design. The forms of the vases did not show the variety and peculiarity of the early Island-types. The fibulae were all of one pattern. The weapons were exclusively of iron. The bodies had in all cases been burnt. Besides other tombs and enclosures in the neighbor-

hood, Mr. Paton found one remarkable tomb of beautiful masonry, which, from its magnificence and conspicuous position on the top of a hill, he was inclined to regard as the tomb of one of those Karian princes who are mentioned in the Attic tribute lists. It was, at any rate, of later date than the Assarlik tumuli, and showed that the same style of sepulchral architecture long survived among the people of this district. In conclusion, Mr. Paton argued against Mr. Newton's identification of Assarlik with Souagela, and thought it was, more probably, in the territory of Termera. Mr. Paton's paper will appear, with illustrations, in the next number of the *Journal of Hellenic Studies*. Mr. A. J. EVANS dwelt upon the resemblance in general plan of these tombs, with their avenue, domed chamber, and outer circle, to tombs found in all parts of Europe, from New Grange in Ireland to Mykenai. The ornament also recalled Mykenai. The presence of iron and the ornament on some of the vases pointed, however, to a later date. —*Athenæum*, April 30; *Academy*: cf. *Classical Review*, vol. i, pp. 81, 82.

**PERGAMON.**—The last discovery at Pergamon was of a small but very beautiful Ionic temple, of low structure, yet of admirable proportions and exquisite workmanship. Hitherto, no clue has been found to the title of its dedication. Among the immense mass of antiquities sent to Berlin are vases, statues, architectural ornaments, and inscriptions. —*Athenæum*, Dec. 11.

According to the *Levant Herald* (Oct. 13–14) the Ministry of Public Instruction has sent to Pergamon a number of guards to watch the ruins of this new temple and to prevent pillage. The excavations here not having nearly reached completion, the German Government is seeking for a renewal of the contract, so as to recover important fragments of the temple.

The last excavations on the akropolis resulted only in the uncovering of the marble foundations of a building on the summit. Work was begun again in October.

An inscription of the II or III century found at Poiradjik, near Pergamon, has been published by Th. Reinach in the *Revue Historique* (Sept.–Dec., 1886), as follows: [μυνα]ρχία . . . διδ . . . | κατ' ἔτος ἔχα[σ]τον. Καὶ πρῶτος ἐπρυτ[άνευ]σεν | . . . ας καὶ ἐξ ἐκείνου μέχρι νῦν πρυτ[άν]εις αἰεὶ | διατελοῦσιν. Ὁρόντης δὲ Ἀρταύ[ρου] . . . | . . .] ὃς Βάκτριος ἀποστάς ἀπὸ Ἀρταξέρ[ξου] τοῦ | Περ[σῶν] βασιλέως ἐκράτησεν τῶν Περγᾶ[μηνῶν] καὶ μ[ε]τεφώκισεν αὐτοὺς πόλιν ἐπὶ τὸν κοῖ[νὸν] . . . | εἰς] τὴν πα[λαι]άν πόλιν. Εἴτα Ὁρόντης . . . | . . . τρε . . . [Ἀρτα]ξέρξῃ ἀπέθανεν . . . . . This is of interest for the early history of Pergamon, as it shows, (1) that there, as elsewhere, the prytans succeeded a monarchical state, and (2) that Orontes the Baktrian, having revolted under Artaxerxes Mnemon, about 363 B. C., conquered the Pergamenians and established them again in their ancient city, i. e., probably at Teuthrania. —*Revue Arch.*, Jan.–Feb., pp. 88–89.

**SMYRNA.**—*Vandalism.*—The wholesale destruction of Macedonian, Byzan-



tine, and mediæval walls on the ancient akropolis of Smyrna has been going on for eighteen months. The Turkish authorities are selling the stonework to all comers, while the recent development of the city makes the demand for it very great. Of the walls of Lysimachos only three small portions remain: the Genoese round towers and walls that crown the summit to the west are being blasted with gunpowder.—JOSEPH HIRST in *Athenæum*, Nov. 20.

"Hittite" seals and cylinders.—At a recent meeting of the *Académie des Inscriptions*, M. HEUZEY read a paper upon a collection of objects of so-called "Hittite" art, recently presented to the Louvre by M. Dorigny. The most important of these are a number of cylinders and seals of hematite which had been discovered in the neighborhood of Aidin, upon the old frontier of Karia and Lydia. The designs of the figures engraved on them recalls the art of Chaldaea and Babylonia; but their distinguishing mark is the exceptional development of purely decorative work—borders, frames, and belts of separation. In particular, there is found a system of scrolls, imposed on one another, similar to those which are so characteristic of the monuments at Mykenai. The study of these objects has enabled M. Heuzey to revise the series of Asiatic art, by now classifying as "Hittite" many cylinders, etc., hitherto regarded as Babylonian, Assyrian, or even Persian.—*Academy*, March 19, from the *Revue Critique*.

#### KYPROS.

Excavations have been continued here throughout the year 1886 with good success, and it is even hoped that systematic and regular excavations are soon to be undertaken with the permission of Sir Henry Bulwer, probably by French archæologists.

ARSINOË = POLIS-TIS-CHRYSOKE.—The excavations made here have been at the cost of three Englishmen, Messrs. C. Watkins, G. Christian, and J. W. Williamson, and their success is mainly due to the perseverance of Mr. Watkins. The objects discovered were to be exhibited in Paris during the spring: Messrs. Froehner and Hoffman are preparing a catalogue.

In the first place, there is the most striking resemblance to Athens and Vulci, on the one side, and to Kameiros, on the other. Two cups with red figures of severe style bear the inscription  $\text{HEPMAIO}\Xi\text{ ETTOIE}\Xi\text{EN}$ , which occurs at Vulci (Klein, pp. 115–16); and a third has the inscription  $\text{KAXPYAION ETTOIE}\Xi\text{EN}$ , which has been found in Italy and Attika (Klein, pp. 124–30). On the other hand, a belt of silver gilt, of four thin plaques with pendants, recalls the archaic jewelry of Kameiros discovered by Salzmann: these plaques bear, in relief, the Persian Artemis holding in each hand a deer or ram; and two winged lions, adossed.

The tombs are generally trenches, but in some cases are in the shape of carefully excavated sepulchral vaults to which a staircase descends: the passage generally contains terracotta statuettes thrown pêle-mêle and *intentionally broken*.

Among the objects discovered are many fine red-figured vases, lekythoi of known Greek types, urns with ox-heads in relief, statues in calcareous stone, and numerous terracottas, often of excellent style without trace of archaism or stiffness.

*Kypriote Inscriptions.*—Of singular interest are the numerous inscriptions in Kypriote characters, found here. Professor Deecke has published in the *Berl. phil. Woch.*—beginning Oct. 9, 1886 and continuing up to date—a first series of 131, of which he had copies and squeezes: of these, ten are on stone, one on topaz, and 110 on vases. One of those on stone reads: "Ἀριστοῦς [τῆς?] Ἀριστοκρίππῳ παιδί. The name of King Aristokypros of Soloi, who died in 498 B. C., was already known (Herod. v, 113). On another we find the name *Stasandros*, which was that of a Kypriote prince in the service of Alexander.

At the beginning of November, Richter found a large red-figured amphora whose main subject is Aphrodite with Herakles and Karis: the inscription, which is difficult to read, contains the word ΚΑΛΟΞ: he also found a broken pyxis with numerous and well-drawn figures, accompanied by their names, ΘΕΜΙΞ, ΝΕΜΕΞΙΞ, ΕΡΩΞ.

A new season of excavations was planned for February, March and April of this year, and Richter will begin this summer to prepare for the publication of the discoveries.—*Revue Arch.*, Jan.-Feb., pp. 83-87.

**IDALION=DALI** (near).—A *Phœnikian inscription* on a marble slab, consisting of about 130 letters, has lately been discovered, in a small Greek church close to Dali, by Herr Max Ohnefalsch-Richter. A squeeze of the inscription, kindly given by the discoverer to Mr. D. Pierides, has enabled the latter, on a cursory examination, to find that it is of great importance, for it gives the name of Baalram, son of Azbaal; and, as we know from another inscription found at Dali in 1869, and now in the British Museum, that Baalram was the father of Melikiathon, the line of succession of the Phœnikian kings of Kition from Baalmelek to Pamiathon is clearly established: the following is the list in lineal descent:

Baalmelek	B. C.	circa	450-420
Azbaal	"	"	420-400
Baalram	"	"	400-380
Melikiathon	"	"	380-350
Pamiathon	"	"	350-300

The inscription was cut in the third year of Baalram's reign: the parts which have most suffered are the beginning and a considerable portion at

the end. In the first were merely recorded the month and the day of the month; but the large obliterated ending must have contained the name of the dedicator, that of his father, *etc.* There was also a short second line, now beyond all hope of restitution, which dealt with the usual formula of a vow. The reading, so far, is as follows:

1. [The . . . day of the month . . . ] in the third year of the reign of Baalram, King of Kition and of Idalion, son of Azbaal, King of Kition and of Idalion, son of Baalmelek, King of Kition [this monument was set up and dedicated by —————] to Anat.

2. After hearing his voice may she bless him (or her).

It is worthy of note that the founder of the dynasty ruled over Kition only.—D. PIERIDES in *Academy*, April 23, May 7.

**TAMASSOS** (near Politikon).—Details are now for the first time available concerning Dr. Richter's excavations on this site, mentioned on p. 478 of Vol. II. The most important discovery made there was of a compact group of Phoinikian tombs dating from the beginnings of Greek influence in Kypros. They are mere trenches dug in the earth, deep or shallow according to the richness of the contents. Of extraordinary interest is a large urn found in one of the deepest tombs, in which two other interesting vases were also found. This urn was covered with paintings after being baked. The outlines of the figures are black, the filling-in red; the shields, arms, hair, beard and eye-balls of the figures are black. The heads are all red except that of the gorgon and the lion (?). These scenes are painted below a row of ram-heads in relief, and consist mainly of two hunting scenes, and of Perseus killing the gorgon,—the earliest appearance, according to M. Reinach, of a Greek legend on Kypriote ceramics.

*Two bilingual inscriptions.*—Two new bilingual inscriptions, Phoinikian and Kypriote, of great interest have been found at Tamassos, where no Phoinikian inscriptions had yet been found. The first, which is entire and well preserved, is published by Professor Wright in the *Proceedings* of the Society of Biblical Archaeology (Dec. 7, pp. 47–51): "This is the statue which gave and set up Menahem, son of Benhodesh son of Menahem, son of Arak, to his Lord, to [Reshe]ph | Eleyith, in the month of Ethanim, in the year | thirty, 20 + 10, of King Malkiyathan, king of | Kition and Idalion, because he heard (his) voice. May he bless (him)."

The second is badly defaced, but M. Ph. Berger, in studying it for the *Corpus Insc. Sem.*, has translated it as follows: "On the 16<sup>th</sup> day of the month of Faalot, in | the 17<sup>th</sup> (?) year of King Melekiaton, king of | Kition and Idalion; this is the statue given by | Abdsasam, son of . . ., to his lord Resef-Elehit. A vow which he made; because he heard his voice. May he bless him."

The divinity Resef-Elehit mentioned on both these inscriptions is a

new divinity, or at least a new form of one already known, and is comparable to the two divinities Resef-Hes and Resef-Mikal mentioned on other Phoinikian inscriptions of Kypros. Elehites is evidently a Greek word, and the divinity of Greek origin, and to be termed the Apollon of Helos, on the gulf of Lakonika. In the same way, Resef-Mikal is the Apollon of Amyklai. These inscriptions of Tamassos show the influence of Greek ideas in Kypros, and the predominant role of the ancient Achaian element in Kypriote civilization. They also show that, contrary to present notions, the Phoinikian domination in Kypros extended to Tamassos, at the very beginning of the small dynasty of which Melekiaton was a member; i. e., as early as 350 and perhaps 380 B. C. The first establishment of the Achaians in Kypros seems to be earlier than the invasion of the Dorians, as we find them warring in Upper Egypt in the XII cent. B. C. Conquered by Rameses and Menepthah, the *nations of the sea* must have in part recoiled on the islands of the archipelago.—PHILIPPE BERGER in *Revue Critique*, 1887, No. 9. Cf. DEECKE in *Berl. phil. Woch.*, 1886, Nos. 41-42, 51-52; 1887, No. 12; and S. REINACH in *Revue Arch.*, Jan.-Feb., pp. 82-83.

#### GREECE.

EXCAVATIONS OF THE ARCHÆOLOGICAL SOCIETY.—Among its late work has been the continuation of the excavations on the Akropolis and the ancient Agora of Athens, of those at Eretria and Eleusis, and finally at Epidauros, Mykenai and Oropos.—*Revue Arch.*, Jan.-Feb., p. 62.

ATHENS.—THE GERMAN ARCHÆOLOGICAL INSTITUTE opened this season with five members, four of whom hold *stipendia*. Dr. Petersen has replaced Köhler as Director of the Institute: Dr. Köhler is Professor of ancient history at the University of Berlin.—*Revue Arch.*, Jan.-Feb., p. 64.

BRITISH SCHOOL.—In view of the opening of the School, the Managing Committee have established the following regulations. The students of the School will fall under the following heads: (1) holders of travelling fellowships, studentships, or scholarships at any university of the United Kingdom or of the British Colonies; (2) travelling students sent out by the Royal Academy, the Royal Institute of British Architects, or other similar bodies; (3) other persons who shall satisfy the Managing Committee that they are duly qualified to be admitted to the privileges of the School. Students attached to the School will be expected to pursue some definite course of study or research in a department of Hellenic studies, and to write, in each season, a report upon their work. Such reports are to be submitted to the Director, and may be published by the Managing Committee if and as they think proper. Intending students are required to apply to the Secretary (Mr. George Macmillan, 29 Bedford Street, Co-

vent Garden, London). No person will be enrolled as a student who does not intend to reside at least three months in Greek lands. Students will have the right to use the library of the School free of charge. So far as the accommodation of the house permits they will (after the first year) be admitted to reside at the school-building, paying, at a fixed rate, for board and lodging. The Managing Committee may, from time to time, elect as honorary members of the School any persons actively engaged in study or exploration in Greek lands.—*Athenæum*, Nov. 20.

Mr. F. C. PENROSE, Director of the School, is now established at Athens. Mr. Ernest Gardner, well known for his share in the excavations at Naukratis, is installed as a student. The Committee have purchased a considerable number of archæological books which are most essential, and to this nucleus have been added valuable gifts of books by the University of Oxford, and various publishing firms of London, Berlin, etc.—*Athenæum*, Feb. 26.

On April 13th, Mr. Penrose gave his first lecture in the library of the British School: his subject was the temple of Zeus Olympios, where, by permission of the authorities, he has for some time past been carrying on excavations on behalf of the Society of Dilettanti for the purpose of ascertaining the complete original plan of the temple. After giving the history of the building, which extends over nearly seven centuries, from Peisistratos to Hadrian, he proceeded to give the results of the examination, which show the foundations of one wall apparently belonging to even a more ancient structure—which he called, for convenience, the work of Deukalion, to whom the original foundation of the temple was assigned by a tradition recorded by Pausanias—and various massive foundations, in all probability the work of Peisistratos, together with three distinct beds intended for the pavement of different parts of his temple, which were found at levels varying from about 9ft. to 11ft. below the floor line of the later naos. The walls referred to did not exactly coincide with the foundations of the existing building. Mr. Penrose showed also that some drums, about 7½ft. in diameter, remain of the columns prepared by Peisistratos.

From a small fragment of one of the fluted columns of the naos which he found, Mr. Penrose deduced the diameter and height of the columns and the other dimensions of the internal order. He had ascertained the probable position of the statue, and discussed the manner in which it was lighted, and showed that the disposition of the foundations corroborated Mr. Fergusson's view of the *hypæthron* and general system of lighting connected with this temple, published in his work entitled *The Parthenon*.—*Athenæum*, May 7; cf. JOURNAL, p. 171.

AMERICAN SCHOOL.—The fifth year of the *American School of Classical Studies* opened auspiciously under the direction of Prof. Martin L. D'Ooge

of the University of Michigan. Seven students are actively at work, representing six colleges,—Amherst, Beloit, Columbia, Michigan, Trinity, and Yale. Informal reports presented by different members at the weekly sessions in the library of the School have covered generally the results of reading and observation in Athens and Attika. Among the subjects discussed have been the allusions of classic writers to the Akademia, some irrational theories concerning the curves of the Parthenon, the identity of the Pnyx, representative statues of cities and communities, *etc.* Besides the private reading of Pausanias with the students, and topographical excursions, the Director conducts a weekly evening meeting, to which friends not connected with the School are invited.

The work on the new building was begun November 4, and on March 12 occurred the ceremony of laying the foundation stone on the site given by the Greek Government, adjoining that of the English School; the two buildings having a large and shady inclosure in common. A number of archaeologists, native and foreign, and the members of the German, English, and American Schools were present at the ceremony; as also were the Ministers for Foreign Affairs and Public Worship, the Inspector-General of Antiquities, and the Secretary of the Greek Archæological Society. The Director of the School made a speech in which he spoke enthusiastically of the institution as the result of private enterprise—an institution which was already in the fifth year of its existence and had done much for science. His expression of thanks to the Greek Ministers present for the hospitality shown to the School, and for the gift of the site, drew from the Minister of Foreign Affairs a eulogium on the services of the American Philhellenes, at the foundation of the kingdom, to the spread of education and schools in a State recently emerged from the slavery of centuries. The American Minister, Mr. Fearn, in an eloquent speech, expressed his pleasure at this affiliation of American culture to the country of high aspirations and the fine arts. As the representative of the English School, Mr. W. Leaf dwelt upon the warm feelings of cordiality and brotherhood which united England and the States. The Director of the German School, Prof. E. Petersen, expressed his pleasure that the energetic people of America had by founding their Archæological Institute given evidence of their lofty aims and their desire to compete in classical studies with the nations of Europe. The assembly broke up after drinking to the prosperity and permanence of the youthful foundation.—*Athenæum*, March 26.

The building for the American School will include, beside the Director's home and a large library for the use of students, lodging-rooms for half a dozen students. The work upon it progresses rapidly, the foundations and basement story being completed (May, 1887), and it will be ready for occupancy at the beginning of the school-year in October, when Professor



Merriam of Columbia College will succeed Professor D'Ooge as Annual Director.

The *Circular of information for students proposing to join the School*, giving a list of books to be read, and advice and information concerning requirements, books, route, board, lodging, etc., may be obtained from the Secretary of the Committee in charge of the School, Mr. Thomas W. Ludlow, Yonkers, N. Y.

*The British and American Schools*, each having about an acre and a half of ground, stand near together on the upper edge of a tract of land about a quarter of a mile square, the rest of which is occupied by a hospital, a normal school (not yet built), and the monastery of the *Asomaton*, built on the site of the ancient Kynosarges. They lie well up on the southern slope of Lykabettos. The site has never been built upon, and accordingly is specially salubrious; and the view, which stretches from Pentelikos around to Salamis, is little likely to be injured by later buildings.

EXCAVATIONS ON THE AKROPOLIS.—*Ancient stairway to the Akropolis.*—The *Ἔρα* of Aug. 1, 1886, announced the discovery, near the northern wall of the Akropolis, not far from the Propylaia, of an ancient staircase of 23 steps, cut in the rock and leading to a door just opposite the Areopagos. The walls on either side of the stairs are built in *opus isodomum*, and the door, surmounted by two stones forming an acute angle, has the form of the most ancient Greek doorways. It was closed up with rubble during the Middle Ages. The *Ἔρα* conjectures the staircase to be that used by the Arrhaphoroi, and perhaps that by which the Persians entered. It formed part of the sanctuary of Aglauros, the clearing of which will now be easy. M. Reinach reports that it cannot be earlier than the time of Kimon.—*Revue Arch.*, Jan.-Feb., p. 62.

*Bronze Statuette of Athena Promachos.*—The Athens correspondent of the *London Standard* telegraphs: Last evening the excavations at the Akropolis resulted in the discovery, at the depth of twelve metres, of a bronze statuette twenty centimetres in height, representing Athena Promachos. This work, belonging to the period before the Persian invasion, is the best specimen of the work of the period which has yet been discovered.—*The Evening Post* (N. York), May 25.

*Results of architectural investigations on the Akropolis.*—In late numbers of the *Berl. phil. Wochenschrift* (1887, pp. 2, 34, 65) Messrs. Bötticher and Belger have published a careful review of the latest investigations on the Akropolis and of their results for architecture and sculpture. The most important fact is that the present Parthenon does not occupy the site of the ancient one destroyed by the Persians, which was more to the north.

*Bronzes.*—Between the Erechtheion and the Propylaia were found twelve bronze vases of different models, and a bronze female statuette of a type simi-

lar to the archaic marble statues found in 1886. This leads to the supposition that the storehouse of bronzes, or chalkotheka, is not far off.—*Berl. phil. Woch.*, 1886, p. 1619.

*Inscription relating to Aischylos.*—In the next number of the *Ἐφημερίς Ἀρχαιολογική* there will be published a newly discovered valuable inscription, found recently in the course of excavations on the Akropolis. The words *Αἰσχύλος ἐδίδασκεν*, and the certainty that the inscription dates from *Ἀρχοντος Φίλοκλέους*, go to prove that the first representation of the *Agamemnon* is here concerned, which, as is well known, took place in this archonship, in the second year of the 80th Olympiad, the leader of the chorus being Xenokles, of Aphidnai, whose name is also recorded on the inscription.—*The Times* (London), April 7.

*The primitive Athena-temple.*—Dr. Dörpfeld has at last published a full account of this temple, which, enlarged if not built by Peisistratos, was destroyed in the Persian invasion. Its site is between the Parthenon and the Erechtheion, and the caryatid portico of the latter is built over a portion of the ancient substructure at its northern edge.—*Antike Denkmäler*, I (1886), pls. I, II; *Mitth. d. d. arch. Inst.* (Athen. Abth.), XI (1886), pp. 337–51.

*Archaic marble statue.*—Of the two archaic figures recently found on the opposite side of the Erechtheion, one is of marble, like those discovered last year, and resembles them in style, though possessing, as indeed do all the rest, a marked individuality of its own. It was found at a distance of about 100 feet from the rest, to the east, and at precisely the same level, close against the outer wall. This statue differs from those of the same style and period, found the beginning of last year, as regards the arrangement of the hair, the drapery, and the general form of the tunic. The head was found separated from the trunk, but unimpaired, with the exception of the nose. Numerous traces of coloring remain, more especially on the pupils of the eyes, the eyelids, and the border of the tunic. This statue is the largest hitherto found, measuring, without pedestal and a part of the feet, 1.80 metres in height.

*Archaic bronze image of Athena.*—The other discovery is of a quite unique kind, so far as is yet known. The process of cleaning is not yet complete, so that it is difficult to give details. It is a statue, or rather a relief, of the goddess Athena, belonging to the period of Greek art previous to the Persian wars. It is composed of two plates of bronze gilt that are nailed together. It appears that there was some other material, probably a board, between these two plates, to either side of which were nailed these two reliefs, and that, consequently, when the wood decayed the two plates were joined. The figures on either face are similar, about 15 inches high, but the one is in better preservation than the other. The goddess is represented as a woman of tall, slight, and graceful figure, standing and in profile, the head being

in the proportion of one-eighth of the whole body. The expression of the face is said to be solemn, yet smiling, the folds of the dress are of excellent workmanship, as is also the ægis. Here and there traces of coloring are preserved. It is flat and in low relief. It still remains doubtful what purpose this figure was intended to serve. Probably, however, it formed part of some piece of furniture. It is furnished with holes at the feet and head for attachment. Perhaps it was attached to the top of a tripod so that both its sides were visible. The discovery is of the greatest import, as no counterpart to it exists in any museum.—*Athenæum*, March 26, April 9.

THE EXCAVATIONS AT THE TEMPLE OF ZEUS OLYMPIOS were unfortunately interrupted for some time by an attack of fever which prostrated Mr. Penrose on his return from Sikyon. They have now been resumed, on his recovery, and some further interesting results obtained. It turns out that the temple was really octostyle, as Dr. Dörpfeld surmised, and not decastyle, as had been hitherto supposed. The cella, the position of whose walls has now been fixed, was, therefore, unusually long in proportion to its width. Mr. Penrose has found a portion of the Peisistratean foundation, which has been partly adapted to support the inner columns of the cella; the entire length could not be thus employed, as the old wall does not run due east and west, but deviates some two degrees from the correct direction, while the building of Antiochos has been aligned with extreme accuracy. Some unfinished drums, presumably belonging to the Peisistratean temple, have also been utilized as foundations for some of the columns of the portico of Hadrian and elsewhere in the peribolos. The original cement-flooring of the ancient building has also been found, and the exact level and entrances of the peribolos determined.—*Athenæum*, April 9. Cf. p. 167 of JOURNAL.

MUSEUMS.—Kabbadias has finished the classification of the marbles in the Akropolis Museum, and is at present occupied with the reorganization of the Central Museum.—*Revue Arch.*, Jan.-Feb., p. 62.

DELPHI.—A desire long felt by antiquaries is on the point of being realized. The excavation of the remains of ancient Delphi was the logical sequence of the unearthing of Olympia, and for years past there has been a talk of the French undertaking the work. As long ago as 1840, Karl Ottfried Müller proceeded to lay open the still existing southern wall of the terrace on which the temple of the Pythian Apollon stood. The fruit of this excavation, in which the zealous scholar laid the foundation of the illness which eventually proved fatal to him, was fifty-two inscriptions, which were published three years afterward by his pupil Ernst Curtius. The *École d'Athènes* some twenty years ago took up the work, and proceeded further with the excavation of the wall. A thick volume of Delphic inscriptions, edited by MM. P. Foucart, the present Director of the French School, and the late C. Wescher, is a monument of the interesting

finds there made, which are of the greatest value for the history of the Amphictyonic League and of the city of Delphi.

The circumstance that the modern village of Kastri is situated exactly upon the site of the ancient ruins of Delphi has thrown great difficulties in the way of systematic investigation. But gradually these obstacles have been removed, for the Greek Government has determined to compensate the villagers for the loss of their houses, and to assign to them another site. So it has been possible for the French Government to conclude an agreement with the Greek in virtue of which the French are to carry on explorations at Delphi. This agreement was signed by M. Stephanos Dragumis, the Minister of Foreign Affairs, who has shown his familiarity with antiquity by various archæological papers in Greek and foreign journals, and Count Montholon, the French Minister, on the 4th of February, and submitted to the Greek Chamber of Deputies on the 11th of March.

Under the stipulations of this convention, the Greek Government concedes to France the exclusive privilege of excavating at Delphi for five years. The explorations are to extend over the whole of the ground agreed upon by the Director of the French School and the Greek Inspector of Antiquities. The Greek Government undertakes to provide the money necessary for the purchase of the houses and land required for the excavations, a sum of sixty thousand drachmas (equivalent at present rates to £1,850); the expense of the excavations is to be borne by the French. Everything found in the course of the excavations is to remain the property of Greece, and all goods recognized as immovable are to belong to the Greek estate. France obtains the exclusive right of reproduction, publication, and multiplication of the objects found, for five years after the discovery of each. The Inspector of Antiquities is to name a representative at the excavations. The agreement is to last for ten years from the day of its ratification by the Chamber. Both Governments bind themselves to submit the convention to their representative bodies without delay. The ratification at Athens will take place as soon as possible. Such are the stipulations. The main difference between them and those made with the German Government with respect to the excavations at Olympia is, that Greece has not this time allowed itself to be persuaded into surrendering duplicates.—S. LAMBROS in *Athenæum*, March 26.

**ELEUSIS.**—*Temple of Plouton and Natural Caves.*—During the last eighteen months a great deal has been done here in the way of excavations, since the remarkable discovery of the pre-Periklean temple, burnt by Xerxes (see *JOURNAL*, vol. I, p. 437). The clearing away of rubbish from behind the Temple of Hadrian has resulted in laying bare *three natural caves* in the rock beneath the akropolis, which seem to have been utilized for purposes of worship, as they are connected together by the massive ground-

work of a *small temple*, which in all probability was dedicated to Plouton. On this site were found *three pieces of sculpture* of very beautiful workmanship: a middle-sized male statue, draped, with naked breast and long flowing hair; and two marbles with representations of Plouton, Demeter and Persephone. The first of these is a fine relief, 3 ft. long by 1½ wide, in two compartments, in the first of which are Plouton and Persephone in Hades, seated at a table on which is food, Plouton offering a beaker of wine to Persephone; while, in the other, Demeter and Persephone are seated at a similar table with food, a nude cup-bearer standing behind the latter. These are not, as was at first supposed, representations of funeral banquets, but of an *anathema* or sacred offering to the deities, as is set forth in the Greek inscription below, where Lysimachides appears as the donor. The other and larger marble is an upper fragment containing the beginning of a long inscription, below which are the well-carved heads of Plouton and Persephone.

*Rock-cut Chambers.*—Between these caves and the Temple of Demeter, has been disinterred a *rock-cut chamber*, 33 by 10½ ft., of unknown destination, reached by five steps, rough-hewn in the hillside; it has at the back, in the face of the straight-cut rock, a high bench 15 ft. long by 3 ft. high. On the right side one enters, on a little higher plane, another chamber about 12 ft. square, with a low bench in the rock.

*Temple of Demeter.*—At the west end, has been recently discovered a broad flight of 24 ancient, low steps, 12 ft. long by about 9 ins. high (corresponding to the similar rock-hewn staircase already known to exist at the southwest corner), leading to a level platform cut in the side of the hill, immediately overlooking the temple. From this grand stage it is supposed access was obtained to that upper story of the temple mentioned by Plutarch in his life of Perikles (ch. XIII), whence the uninitiated or others could become spectators of the scenes below. At the top of this ancient staircase, on the right, is another broad staircase (its steps over a foot in height) which leads straight to the akropolis, which crowns the hill. The rock-cut staircase on the south side is to be further excavated.

All the objects that have been discovered, from the beginning of these excavations, have been collected in the house of M. Philios, the director.

*The modern Greek church* and inclosure that stood last year at the extreme southeast corner, just below the temple of Demeter, have been entirely cleared away, and have revealed, first, the ground floor of several Byzantine houses; secondly, a fine half-circle in large well-squared stones divided by a diameter-wall, 15 yards long, of similarly solid construction; and, lastly, the massive stone walls of the great peribolos itself surrounding the chief centre of Athenian worship. The nature of this singular stone half-circle has not been determined; but it resembles the foundations of a temple recently

laid bare in the old Agora at Athens. If not a temple (dedicated probably to Dionysos, who certainly had a shrine at Eleusis within the sacred inclosure), it was one of those round towers built along the walls to serve as granaries.

The result of these excavations is to convince M. Philios, who has directed them from the first, that the destruction of this vast shrine was not the work of man, but is owing to an earthquake, such as the other day threw down the columns of the great temple of Zeus at Olympia, so recently disinterred by the Germans. M. Philios has in hand an exhaustive work, which will give a full account of all the discoveries at Eleusis.—JOSEPH HIRST in *Athenæum*, Dec. 25.

**EPIDAUROS.**—In reference to the discoveries made here, which were mentioned in vol. II, p. 480 of the *JOURNAL*, the complete list of objects found includes 30 small statues, two reliefs, four heads, and 40 inscriptions. Among them were statues and statuettes of Pan, Kybele, Telesphoros, Hygieia, Aphrodite, and Nike. The inscriptions all belong to the Roman period and are mostly votive. These discoveries were made in a large Roman building to the N. E. of the Ionic portico; a part of the W. front and three chambers near the portico had been excavated during the previous year.—*Revue Arch.*, Jan.-Feb., p. 65.

**KRETE.**—Since 1884 the Syllogos has directed much attention to the collection of antiquities then beginning to be discovered on the island, and a museum was founded for their reception. It was in that year that, owing to the accidental observation of some shepherds, the famous *Cave of Zeus on Mount Ida* (the supposed cradle of his worship) was discovered, of which an account has been given by Fabricius in the *Mittheilungen* of the German School at Athens. This important identification enabled the Kretan Syllogos to undertake excavations on the site on a large scale during the summer of 1885, under the direction of Dr. Halbherr and of Mr. Aerakes, professor in the Gymnasium at Candia. So numerous and important were the objects disinterred in this prehistoric cavern on Mount Ida that they naturally formed the nucleus of the new collection. They consisted principally of bronzes of very archaic style, partly plates worked with the chisel and partly objects cast in a mould; votive shields with figures of an Oriental type; cups, bowls, cooking cauldrons, tripods, etc.; an account of which, with illustrations, will be shortly given to the public. During the same year the museum acquired by purchase a fine collection of archaic fictile vases from *Anopolis*, in the province of Pediada, figured with geometrical ornamentation; a Hermes of primitive style, with traces of polychrome painting, and a splendid female torso of a statue found at *Gortyna*; more than fifty large blocks of stone covered with archaic inscriptions from the same place, at a spot called commonly "Alle Vigle." In the following



year excavations were undertaken by the Greek Syllogos in the supposed *Diktean cave on Mount Lassithi*, and in the *grotto of Eileithyia*, mentioned by Homer and recently discovered near *Karterò*, not far from the modern town of Candia. The excavations yielded various bronze and terracotta objects for the further enrichment of the newly founded museum. During the month of October other additions were made by the acquisition of a statue of the Macedonian period, of four well-finished marble heads of the Augustan age, and of six mutilated Roman statues, all from *Gortyna*, as follows: (1) A full-length statue, the size of life, of good workmanship of the Macedonian period, which represents an orator in the act of speaking (the brief description given suggests a certain resemblance to the figure falsely named Germanicus in the Louvre); (2) a male statue larger than life-size, which is still half covered with earth; (3) a female torso, the upper part of which is injured (she stands erect and wears a mantle of many folds); (4) the figure of a man, the upper half of which is missing; (5) two torsos of Roman emperors (the head of one has been found and fitted on, but we have not yet heard of the identification). Owing to this rapid development of archaeological interest in the island, the museum is already becoming too small, and the Syllogos is now engaged devising an ampler one for its collections. Other objects not mentioned above, but requiring greater space for proper exhibition, are an archaic *pithos* from *Lyttos*; some fragments of a sepulchral urn, with figures in relief of warriors and of chariots, from *Palekastro*, in the province of Sitia; three enormous *pithoi* (wine jars) from *Knossos*, figured with geometrical decorations in relief; a headless marble statue of Aphrodite; and some arms of very early date, including nine highly interesting bronze axes. In the entrance courtyard are placed a large headless statue of a Roman emperor and a sepulchral marble urn from *Knossos*, with a scenic representation in relief, having underneath the name *Polybos* carved on the base. This is the urn seen by Capt. Spratt outside one of the gates of Candia, where it served the purpose of a public fountain.—*Athenæum*, Feb. 12; March 19.

The archaic inscriptions found by Halbherr at *Bizlaüs* (*alle Vigle*) and published by Comparetti (*Museo Italiano*, 1886, pp. 190, *sqq.*) are juridical fragments in a very ancient alphabet containing several entirely new letters which seem to be the prototype of the famous Gortyna Code. These fragments make it necessary to rewrite the history of the archaic Greek alphabet, and their importance will be shown in a paper which Professor A. C. Merriam is to publish in the next number of the JOURNAL.

**GORTYNA.**—DR. HALBHERR has at length succeeded in resuming his excavations here, where he discovered the famous archaic law-code inscription, three years ago. In a few weeks' time we hope to give an account of the result of this new undertaking.—*Athenæum*, April 30.

**KROPEIA.**—A most important piece of sculpture, found at Kropeia, was lately transferred to Athens and deposited in the Central Museum. The object discovered is the pedestal of a statue of most curious and unique form. It bears various representations on its three sides: in the centre is represented an armed horseman, on either side of which appear personages with long garments. This piece of sculpture is one of the few works of art found in Attika resembling Egyptian art as regards the mode of representation, the manner of workmanship, and the form. It was discovered serving as a support to the altar in a chapel at Kropeia. In the same little chapel was also discovered, walled in, a small piece of sculpture representing Herakles destroying the Nemean lion. This has likewise been brought to Athens.—*Athenæum*, March 26.

**MOUNT LAURION.**—*Christian antiquities.*—In the ancient silver mines of Laurion many objects have been found belonging to the Grecian workmen, but, hitherto, nothing denoting the presence of Christians except a few workmen's terracotta lamps having on them, in relief, the cross or other Christian symbols. Some members of the French School at Athens, recently, when engaged in exploring the narrow galleries near the surface at a place called Pozzo Anemone, between the two great workings of the French Company at Kamaresa and Sureza, came upon some short inscriptions cut in the rock. Of these inscriptions five or six were identified by MM. Diehl and Radel as clearly Christian, very like those found in the Roman catacombs. Crosses appear frequently upon them, and they consist of Christian phrases or maxims, and invocations of God. They will shortly be published, with illustrations, in the *Bulletin de Correspondance Hellénique*.

**Kamaresa.**—Amongst the more important discoveries at Laurion, during the past few months, have been some tombs at the new diggings inland beyond Kamaresa. There were here found three large vases, standing about 2 ft. high by 1½ ft. broad, figured in pale-red on black; and several beautifully designed and figured smaller vases; also some spirited terracotta *figurini*. A most interesting object was an ancient bronze delving-hammer imbedded in a sheet of calamine.—*JOSEPH HIRST* in *Athenæum*, Dec. 4.

**LEBADEIA and ORCHOMENOS.**—Dr. Schliemann recommenced in March 1886 the unearthing of the sanctuary of Trophonios at Lebadéia, and of the treasury of Minyas at Orchomenos. In the latter building he discovered, in the centre, an archaic base on which three statues were placed; and a great number of fragments of vases of the most ancient style.—*Revue Arch.*, Jan.-Feb., p. 64.

**MYKENAI.**—Since last June, the Greek Archæological Society has been engaged in removing the accumulated *débris* in the akropolis and in the lower town. Owing to the small number of laborers employed (16), the

work has progressed slowly. Few objects of value, and no gold ornaments, have been found, except a gold wire in spirals, of the same shape as those represented in *Mycenæ* (No. 529). But the surmise that a prehistoric building would come to light has been verified. On this subject Dr. Schliemann writes to a friend in London: "A fortnight ago, I was at Mykenê, and I have convinced myself that, on the summit of the rock, the foundations of the prehistoric edifice have really been found. But they have afterwards been altered, and evidently used for a Doric structure, probably a temple. The prehistoric building seems to have been the old palace. Of the walls no trace is preserved. On the other hand, at the south side, below the summit, one-half of a hall and a small room have been brought to light, which seem to belong to the old palace—all the more so, as in the hall itself is preserved one-half of a round hearth, exactly as in Troy and Tiryns. Of the walls of this hall, and of the little room also, a portion still exists. The walls have the same style of building as those of the Tirynthian Palace: that is, they consist of a lower part of quarry-stone and clay, and above of sun-dried bricks; and they are first covered with a thick layer of clay-dressing, and then with a wall-dressing of lime. This palace also has been destroyed by fire, and the heat was so fierce that nothing has been preserved of the wall-paintings *in situ*. In the rubble, however, several pieces of painted wall-plaster were found. I also found some such at Mykenê in 1876."

It seems that no further excavations have been made on the slope of the castle-rock. On the lower terrace, to the right of Dr. Schliemann's former excavations (plate 2 in *Mycenæ*), a small house with three little rooms was discovered. In the largest of these the fireplace is in the centre (as is always the case), and in good preservation. With the exception of some fragments of terracotta vases and idols, no finds dating back to a prehistoric epoch have been made. A Doric capital was found which seems to belong to the later building on the summit of the rock.—*Academy*, Dec. 11.

**OLYMPIA.**—Among recent discoveries made here, is that of a Street of Tombs, and a well-preserved archaic head in high-relief. The important identification of the Leonidaion (vol. II, p. 481) was made in consequence of a reunion at Olympia of a number of German archæologists, including Drs. Treu and Furtwängler, for the purpose of completing the study of the excavated sections and the collections of objects found.—*Revue Arch.*, Jan.-Feb., pp. 68-69.

**SIKYON.**—The excavations undertaken here by the American School were begun only a few days ago, but they already promise good results. A beginning has been made at the theatre, and portions of a structure supposed to be the *scena* have already been brought to light, together with a fragment of a statue.—*Athenæum*, April 9.

**THESSALONIKE.**—*Sarcophagus.*—While a trench was being dug in the Great

Varda Street, near the Varda Gate, at a depth of 2½ metres a beautiful marble sarcophagus of the pre-Christian Roman period was discovered, which seems to have contained the body of a lady of rank. Lovely earrings, rings, a gold chain, a brooch, and other articles were found in it. Every part of the sarcophagus is covered with fine and well-preserved reliefs.—*Athenæum*, March 26.

**THORIKOS.**—The American School at Athens has completely unearthed the very ancient and primitive theatre of Thorikos, over against the town and mines of Laurion, beginning the work in April and continuing it in the autumn [1886]. This theatre was formed out of the rock of the hillside in the v cent. B. C., and bears traces of restoration in the III cent. B. C. It had no stage structure of any kind. The cavea has a peculiar form, sweeping inward, in a loop to the right, as viewed from the proscenium. All the seats are roughly cut in the rock and have no stone facings. A very rude low retaining-wall divides the cavea from the orchestra below, which consisted of a primitive earth floor, and another runs across where the stage should be. Nothing remarkable was disclosed, except the existence, on the left, just below the line of the proscenium, of a small temple (*in antis*) of Dionysos; and, just opposite on the right, two rock-cut chambers, with a stone bench running round each. In connection with the temple, near the west parodos-wall were unearthed fragments of an Ionic entablature; painted terracotta tiles and antefixæ; a large rude earthenware shell-shaped akroterion of an early period; and a part of a marble stele dedicated to Dionysos, the letters of the dedication, ΔΙΟΝΥΣΩΙ, appearing to be of the Macedonian or Alexandrine period. Questions connected with various irregularities about the parodos-walls are still under investigation.—*Athenæum*, Dec. 4; *Nation*, Dec. 16.

**VOLO (near).**—Recent excavations at Dymenion, near Volo, have led to the discovery of a prehistoric tomb. The search began several weeks ago, when the Commissioner of the Archæological Society of Athens proceeded to Dymenion to ascertain whether the antiquities thus found were authentic. Nothing official has yet been published, but it now appears certain that the tomb itself dates from the Homeric period. Most of the objects it contains are women's jewels in gold, but there are others in amber and in a kind of resin not yet defined. Almost all of them represent flowers or leaves. They are similar in artistic workmanship to those found in the tombs of Mykenai. Some of them are scarcely larger than a pin's head, and yet leave nothing to be desired in beauty and finish. The excavations of Dymenion, like those of Mykenai, tend to the supposition that the population was seafaring; and certain indications have led to the conclusion that the bodies deposited in the tomb of Dymenion were cremated.—*N. Y. Evening Post*, April 30.

The following item, taken from the *Athenæum* of April 9, appears to refer to the same tomb.

A prehistoric tomb has been discovered at Volo. This tomb is in its structure exactly similar to the one at Menidi, near Athens. Its interior diameter measures about  $8\frac{1}{2}$  metres; around the interior of the tomb runs a seat, the width and height of which are forty centimetres. One report says the seat is constructed with baked bricks; but, according to another, the bricks are unbaked, and of the same manufacture as the bricks of the Thessalian villages at the present day. On this seat it is supposed that the priests, relatives, and friends of the deceased sat whilst the body of the dead was being burnt, this taking place in the tomb. Many and various articles have been found in the tomb—some of gold, others of amber, and others of bone.

ZARKOS (Thessaly).—The foundations of a quadrangular marble edifice, 9 met. long by 6 wide, have been laid bare, and by its side a vaulted brick tomb, near which was a colossale male marble statue, of the early Roman period.—*Revue Arch.*, Jan.-Feb., p. 70.

#### ITALY.

##### PREHISTORIC AND CLASSICAL ANTIQUITIES.

BOLOGNA (anc. FELSINA).—*Archaic Necropolis*.—The opening of new tombs of the archaic Villanova type continues within the military arsenal. It is to be regretted that, as the work is not carried on for scientific purposes, the results are not what they should be. No archaeologist is present, and, consequently, not only is no record kept of the discoveries, but it is impossible to find out which of the objects, that are fortunately saved, were found together. The articles found are mainly of bronze: vases, ornaments, musical instruments, fibulae, armlets; many of them with ornamentation of enamel, amber, and bone. A number of these are among the most beautiful and artistic of the works of this early period yet found in Bologna.—*Not. d. Scavi*, 1886, p. 443.

*Necropolis of S. Polo*.—The excavations undertaken here in the spring of 1886 did not yield fruitful results, for the reason that the tombs opened had already in ancient times been despoiled. But the general arrangement of the trench-tombs was for the first time clearly ascertained: they were dug in parallel lines, their wide sides facing east and west, and between them and between each row was left a wall or bench carefully cut out of the earth, between 0.80 and 1.40 met. wide. Sometimes this wall is cut in the centre, leaving a passage from one tomb to another. A number of fine large painted kraters came to light.—*Not. d. Scavi*, 1886, pp. 340-49.

*Archaic tombs*.—Near the *Porta Ravenna* stood the church of *Santa Maria*

in *Bethlehem* or *del Carrobio*, of very ancient foundation. In demolishing it to make way for a new building, groups of tombs were encountered, belonging to various periods. First came Christian tombs; under these, Roman ones for incineration; the lowest were 3.30 or 3.50 met. below the street-level. The coins show the epoch of these tombs to extend from the Republican period to 242 A. D. (time of Gordian III). Besides many vases of different kinds, there was found a well-modelled headless statue of some female divinity. Below the Roman tombs, at an average depth of four and a half metres were those of the archaic period. Some of these archaic tombs were simply holes, in the bottom of which the ashes and burnt bones were placed: in the greater part, however, the remains were placed in ossuaries of the Villanova type, adorned with graffiti and having the usual cover.—*Not. d. Scavi*, 1887, pp. 3-7.

**CALTAGIRONE.**—In the Contrada San Mauro, a tomb was found containing many important objects, among which were four terracotta vases painted in black and white; the subject on one of them was a combat of four warriors: also a bas-relief of a lion devouring a boar. In the same region there have been found hoards of Iberian and Sicilian coins.—*Arte e Storia*, 1887, p. 23.

**CAPUA.**—*Statues of tufa.*—At *Santa Maria di Capua Vetere* have been found, not only a terracotta female statue, but eleven statues of tufa of various sizes, holding swaddled children in their arms like those in the *Museo Campano*.—*Not. d. Scavi*, Dec., p. 456.

**CHIUSI** (anc. **CLUSIUM**).—*Sarcophagus of Seianti Thanunia.*—On p. 482 of vol. II, we gave a short description of a remarkable Etruscan sarcophagus. A much fuller account is now given in the *Notizie degli Scavi* (1886, Oct., pp. 353-56). Although the female figure on the cover is less artistic and less carefully executed, it shows better general proportions and more study of the figure, pointing to the second half of the second cent. B. C. The five objects found with the sarcophagus support this date. They are toilet objects in fine preservation, which, though of careless execution, are of even greater richness than those found with the Florentine sarcophagus (the only one comparable to this) and no less interesting: they are (1) a mirror, (2) a situla, (3) an incense-box (*acerra*), (4) an *aryballos*, (5) a strygil. See description of the female figure by W. MERCER in *Athenæum*, Dec. 25.

**Monte Venere** (Chiusi).—*Mosaic.*—A beautiful mosaic pavement measuring six by four metres has been found here. In the centre are two hunting scenes: above, a hunter with a lance is pursuing three deer; below, two men with lance and double axe are attacking a wild boar. This piece, which is in perfect preservation, has been removed by the owner of the ground to his house: the frame work remains in place. Near by were found the remains of a regular circular building, in the interior of which there came to light several fragments of a fine bronze female statue, especially a beautiful hand.—*Mith. d. k. k. oest. Mus.*, 1887, I.



**FORLÌ** (anc. **FORUM LIVII**).—*Archaic bronzes*.—Cav. A. Santarelli recently noticed, in the collection of the Marchesi Albicini at Forlì, some archaic bronzes of the greatest interest, which proved to have been excavated some 40 years ago in building a bridge near Forlì. They are a damaged bronze helmet, a bronze figured shield-knob, and two iron lance-heads and a javelin: they all came from one tomb. On the shield-knob two warriors are hammered in relief, advancing toward each other armed with pointed helmet, round shield, and two lances. According to Cav. Santarelli, they belong to a period between the first and second iron age, and are probably of Umbrian workmanship, though perhaps after the arrival of the Etruscans in the country.—*Not. d. Scavi*, 1887, pp. 8-14.

*Archaic tomb*.—Some tombs were found in digging for the foundations of the *Cassa di Risparmio*. After opening three *Roman tombs* of minor consequence, the important discovery was made of the *archaic tomb* of a warrior. At a depth of 1.90 m. appeared a skeleton around which were grouped a large number of funerary utensils: small footless *skyphoi*, terracotta tazzas, small urns, a fine black kylix with two slightly raised handles. On the breast of the skeleton were two broken bronze fibulae of the type of the Certosa of Bologna, and a lance-head shaped like a laurel-leaf: this and another lance-head at the feet are of the earliest form, and recall the Ligurian ones of Vellega and those of the necropoli of Tolentino, assigned to the first iron age. This tomb is the earliest found in the province. It reminds one of those at Tolentino, both in the mode of burial and in general arrangement. An urn, a glass, and vases of the Villanova type recall Umbrian civilization; the oinochoe with colored zones, that of the third period of Este and of Tarquinii-Corneto; the fibulae, that of Etruria.—*Courrier de l'Art*, 1887, No. 10; *Moniteur de Rome*, March 6; *Not. d. Scavi*, Oct., p. 349.

**KROTON**.—*Excavation of the Temple of Hera Lakinia*.—In the *Eighth Annual Report of the Archæological Institute of America*, which is now in press, a brief account is given of some of the results obtained by excavations on the site of this famous temple under the direction of the Archæological Institute. The Institute charged Mr. Joseph T. Clarke and Dr. Alfred Emerson with an exploring mission to Magna Graecia, for which the greater part of the funds were supplied by the Baltimore branch of the Institute. Their main work consisted in excavating, during December and January, the ruins of the temple of Hera near Kroton, of which a single column still remained *in situ*, after its destruction by Bishop Lucifero of Cotrone at the beginning of the xvi century. What remained above ground had never been illustrated, nor had excavations been undertaken.

Lenormant, on a superficial examination of the standing column, had pronounced the temple to be archaic: but Mr. Clarke soon found evidence

that it was erected during the best period of Doric architecture, the latter half of the fifth century. The temple stands upon an immense platform composed of large blocks of stone, which raises it high above the rocks. It was hexastyle with a double range of columns upon the eastern front, and with fourteen columns upon each side. The column which remains standing was originally inclined, the lowest drum being higher without than within,—apparently the first instance of the kind outside of Athens. The peribolos-wall is evident throughout its extent, and in places still rises to a height of seven metres. The stereobate had been mostly torn up and carried away by bishop Lucifero, only the N. E. corner remaining intact. The temple was the most remarkable in Italy for its lavish marble decoration, of which many important fragments were found: roof, gables, interior cornices were all of marble.

The most important discovery of sculpture was that of five fragments of the marble pediment-groups of the temple, which made it possible to identify three other pieces that had been previously found by chance.

Full details of the discoveries have not yet been received, but will probably be given in a Report which will be issued before long. It is expected that a complete monograph on the temple will be published in time.

**MARINO** (near).—*Archaic tomb*.—In an archaic tomb near Marino there were found a number of archaic objects which have been purchased by the municipality: they consist of a bronze tripod, six necklaces of amber, six fibulae, arms, fragments of bronzes, etc.—*Moniteur de Rome*, Jan. 16.

**ORVIETO**.—*Necropolis*.—The interest of research in this enormous expanse of tombs is now greatly increased by several recent discoveries, of which the most interesting, from the historical point of view, is the conclusive identification of *Volsinium Vetus*, as Orvieto. The demonstration will be published in due course by Gamurrini, to whom it is due. The very last discovery, two weeks since, is of the necropolis which marks the break in the independent existence of Volsinium, when it was finally subjugated in B. C. 280, the city having then been apparently abandoned for a time, this discovery showing evidence of reoccupation after an interval of about 60 years, indicated by numerous Roman coins found in the excavations. But what is most singular is that the tombs built by the returning exiles recur to the type of the earliest or original Volsinian tomb, the *voussoir* arch with a keystone, eschewing the Tarquinian and other later forms which appear in intermediate burials. A gentleman of Orvieto, Signor Mancini, is making, under the supervision of and in coöperation with the archaeological department of the Ministry, the most careful and systematic investigation of this stupendous belt of cemeteries, and each tomb as excavated is marked in a general plan and its contents are carefully isolated in Mancini's now immense collection.—*London Times*, April 9.

**POMPEII.**—*New Street of Tombs.*—Discoveries have been made in the Street of Tombs (cf. JOURNAL, vol. II, p. 484) including four monuments, on which some interesting inscriptions have been scratched or painted: a notice of a gladiatorial contest to be held at Nola (?); an advertisement of the finding of a horse on Nov. 25 by Q. Decius Hilarus; an electoral program with names of candidates for tribune of the people and duumvir.—*Not. d. Scavi*, 1887, p. 33.

**PRÆNESTE = PALESTRINA.**—*The most ancient Latin inscription.*—Professor Helbig presented to the *Accademia dei Lincei* (Jan. 16) a gold fibula found near Palestrina with the following inscription scratched in the channel, *Manios. med. fe. faked. Numisioi*, that is, *Manius me fecit Numario (Numerio)*. The alphabetic and linguistic peculiarities of the inscription will be treated by Herr Dümmler. As this type of fibula is found only in Italic and Etruscan tombs of the VI cent. B. C., the inscription engraved on it is the most ancient Latin that is preserved. It demonstrates the truth of Polybios' statement regarding the written treaty between the Romans and the Carthaginians in 509 B. C., which had been doubted on account of the supposed impossibility that the Latins should then have been sufficiently acquainted with writing: the fibula proves the use of writing at this time, even in private life.—*Rendiconti of the R. Accad. dei Lincei*, vol. III, fasc. 2, p. 64.

*Early tomb.*—M. le Blant sends to the *Académie des Inscriptions* the news of the discovery in a tomb at Palestrina of numerous gold jewelry of Phoenician workmanship, and of pieces of *orfèvrerie* of admirable execution, dating from the VI cent. B. C.—*Cour. de l'Art*, 1887, No. 6.

**REGGIO (anc. RHÆGION).**—*Ancient Aqueduct.*—Late diggings have been successful in following the traces of this famous aqueduct over a large space of ground. Being measured on the *fondo Auteri*, it was found to be 0.45 met. wide, 0.90 high on the sides, 1.10 in the centre. It is smaller at this place than before reaching the city, as it had by that time sent out numerous water-pipes through the upper part of the city.

*Ancient Baths.*—In demolishing the bastion called S. Matteo, a group of constructions came to light showing that there existed in that region an immense portico for promenades, such as are usually attached to Baths. Among the portions of the Baths that have appeared, in extremely good preservation, is an elliptical piscine formed of plates of bronze, to which access was given both from a semi-circular hall with mosaic pavement and from a small square chamber.—*Not. d. Scavi*, Nov., p. 436; Dec., p. 459.

**RIVA.**—A Hebrew inscription, dated 4380 A. M. = 620 A. D., has been discovered at Riva, and is now in the hands of Prof. D. H. Müller of Vienna. This, we believe, is the earliest dated Hebrew inscription we possess.—*Athenæum*, March 19.

**ROMA.**—*An Italian Archaeological Institute.*—The changes recently made in the organization and publications of the German Archaeological Institute, making its centre at Berlin instead of at Rome, have been already noticed on these pages (vol. II, pp. 229–30). As was to be expected, the large Italian element of the Institute feels out of place in an organization now completely Germanized, and an effort is being made to form an Italian Society to be called the *Istituto archeologico Italiano*. It was first proposed by the well-known writer and statesman Ruggero Bonghi in a letter which he published in his periodical, *La Cultura* (Jan. 1–15), of which a translation is here given.

“*Roma, Dec. 28, 1886.*”

“*Dear Sir,*—The German Archaeological Institute, which has been, up to the present, an association of Germans and Italians who sought to illustrate at Rome, in our own language, the monuments of ancient Italian civilization in all its parts, comes to an end in April, 1888; its publications, the *Bullettino* and the *Annali* will cease to have the form preserved for so many years, in February of next year. To me and to many others it has appeared right and opportune that its place should be taken by a society of archaeologists and of patrons and lovers of archaeology—especially Italian—both Italians and strangers, like that of 1828 out of which the German Institute afterwards grew,” etc.

Many archaeologists have given in their adhesion, among whom may be mentioned Fiorelli, Brizio, Comparetti, Gozzadini, Pigorini, de Ruggiero, Gamurrini, and others.

*Archæology at the University.*—It has been finally decided to establish at the University an archaeological department: it will be added to the faculty of philosophy and literature, and will include courses on *Greek epigraphy* (Prof. COMPARETTI), *Italic epigraphy* (Prof. LIGNANA), *Latin epigraphy* (Prof. TOMASETTI), *figured antiquities* (Prof. MILANI) and *Roman topography* (Prof. LANCIANI). The courses were opened by Prof. Comparetti on January 24.—*Moniteur de Rome*, Jan. 19.

*Death of Prof. Henzen.*—Professor W. Henzen, the great epigraphist and first secretary of the German archaeological Institute, died on Jan. 27. His loss will be severely felt, especially by the Institution of which he had so long been the head. The Municipal Council at once voted to place his bust, with that of Borghesi, in the Capitol.

*Preservation and restoration of Monuments.*—The Prefect has forbidden Marotti Geisser and Co. to demolish the *Arco di San Lazzaro* and the other ruins of the ancient *Horrea* or storehouses placed at the foot of the Aventine, at the Marmorata. Near here are; the *Emporium* discovered by Visconti with its passage and quay; the *Navalia*; the wall of Servius Tullius, etc.

Among recent restorations may be mentioned: that of the mosaic with

the Rape of Proserpine and the four Seasons; of several statues and busts found on the Caelian in digging for the new military hospital; a statue of Paris, etc.

The preservation has been decided; of Bramante's *palazetto* near the *Chiesa Nuova*; of Caravaggio's *graffiti* in the *Vicolo del Campanile*.—*Moniteur*, Jan. 16, March 17.

*Capitols in Roman colonies*.—An interesting work has been published by M. Castan (*Les Capitols provinciaux du monde Romain*) in which he establishes the fact, contrary to Kuhfeldt's opinion that every city could have its Capitol, that only to Roman colonies was this privilege allowed, it being considered a symbol of the majesty of the Roman people.—*Bull. d. Comm. arch.*, 1887, pp. 66-68.

*Catalogue of works of ancient art discovered in 1886*.—In this catalogue, given in the *Bullettino d. Comm. arch.* for December, those works are included which were discovered by the archaeological Commission. They include: 2 wall-paintings; 2 mosaics; 9 statues; 12 busts and heads; 10 torsi and fragments; 6 groups of reliefs; 5 vases and sarcophagi; many small objects of bronze and lead; and a large number of important terracottas. All the important pieces, with the exception of the terracottas, have been already described in the JOURNAL.

*Terracottas*.—Among the many discoveries made in Rome of late years, one of the most interesting, and at the same time the least known, is that of several thousand terracottas, many of the greatest artistic beauty and archaeological interest. There are single statuettes, groups, basreliefs, architectural decoration, some in archaic style, some in style of the best period: some evidently belong to a temple, probably of Aesculapius; others (268 pieces) to an aedicula on the Via Appia.—*Bull. d. Comm. arch.*, Dec.

*Discoveries on the Via Portuensis*.—A long row of ancient buildings has been found on Monte Verde. In the ruins of a portico was an inscription of the Early Empire showing that this portico was rebuilt and adorned with marbles by Julius Anicetus. Near by was a plinth, whose inscription ΚΛΕΟΒΟΥΛΟΣ ΑΙΝΔΙΟΣ showed it to have supported a bust of the famous Kleoboulos, one of the Seven Wise Men: on this same site have previously been found busts and hermae of great Grecians, *e. g.*, that of Anakreon (JOURNAL, I, p. 70). On a fragmentary basrelief of good style was represented the sacrifice of Mithras.—*Not. d. Scavi*, 1887, pp. 19, 36.

*Sepulchral Monument*.—On the ancient *Via Triumphalis*, outside the Porta Angelica, there were found, in the ruins of a sepulchral monument, several pieces of sculpture, several ossuaria and cippi, and about 25 inscriptions. Among the sculpture are: a statue of Mercury (*cf.* Clarac, No. 1528) of good style; a life-size youthful male bust (*Gens Claudia?*); a hard-featured beardless bust; a bust of an old man in tunic and toga (*cf.*

type of Seneca in Visconti, *Iconog.* t. xvic); an ideal female head, probably of a muse; a youthful male head. These are all works of good art.—*Bull. d. Comm. arch.*, Jan., pp. 25–6.

*Sepulchral monument of a shoemaker.*—Outside the Porta Angelica, on the Via Triumphalis, was found, on Feb. 5, a sepulchral cippus of considerable interest and merit which is reproduced and described by G. Gatti in the February number of the *Bull. della Comm. arch.* (pp. 52–56, tav. III). It is of Carrara marble, and consists of a square aedicula (surmounted by a circular top) within which is carved, in very high relief, the bust of the deceased. Below is the inscription: C·IVLIVS·HELIVS·SVTOR·A|PORTA·FONTINALE·FECIT·SIBI·ET|IVLIAE·FLACILLAE·FIL·ET·C·IVLIO·|ONE-SIMO·LIBERTO·LIBERTABVSQVE|POSTERISQVE·EORVM·V·F. The portrait is highly characteristic and an interesting work of the latter part of the first century A. D. Above, in the top, are carved two shoemakers' forms.

*Archaic water-conduit.*—Near San Stefano Rotondo, under the arches of the Claudian aqueduct, has been found a very ancient water-conduit formed by a continuous line of great rectangular masses of tufa, placed side by side, leaving a wide hollow in the centre.—*Bull. d. Comm. arch.*, Dec.

*Early Republican inscription.*—In the Piazza della Consolazione was found the following inscription:

ADELPVS·REGVS·METRADATI·F	ΟΔ
T·SOCIETATIS·ERGO·QVAE·IAM	
ET·LEGATI·COIRAVERVNT	
HES·MAHEI·F	ΦΙ/
ΟΠΑΤΩΡ ΚΑΙ ΦΙΛΑΔΕΛΦΟΞ	Ρω
ΟΥΤΟΝ ΔΗΜΟΝ ΤΟΝ	
ΞΥΜΜΑΧΟΝ ΑΥΤΟΥ	
ΕΝΕΚΕΝΤΗΞ ΕΙΞ ΑΥΤΟΥ	
ΙΝΟΥΞ ΤΟΥ ΝΑΙΜΑΝΟΥΞ	

This important fragment belongs to the series of those monuments recognized by Prof. Mommsen to have been dedicated to the Roman people, after the first Mithridatic war, by the ambassadors of the different peoples of Asia, sent to Rome to give thanks for their liberty, and to confirm alliances. A second but small fragment with the letters LX·ARIOB ■■■ EI·RE-GINA, also on a similar fragment of travertine, is restored *Rex Ariobarzanes* . . . *Junonei Reginae*, and proves the conjectures, (1) that these documents were placed in the temple of Jupiter Capitolinus (in which was a cella dedicated to Juno), and (2) that the temple itself was not on the Ara Coeli.—*Bull. d. Comm. arch.*, Dec., p. 403; Jan., p. 14.

*Sculpture.*—In a letter to the *Acad. des Ins.*, M. le Blant describes a very



peculiar basrelief recently found: it represents two skeletons, one dancing, the other playing on the double pipe.—*Revue Critique*, 1887, No. 10.

In the February number of the *Bull. della Comm. arch.* (p. 57), Comm. Visconti illustrates a very beautiful and interesting head of a youthful Pan, in Pentelic marble, found in the Villa Casali. It is very like one possessed by Winckelmann (*Mon. Ined.* No. 59) and now in the Museum of Munich (Brunn's *Cat.* No. 102). Gatti is inclined to consider the Roman head as the finer work of art, and assigns the original of it to the school of Praxiteles.

*Statue of Ganymede.*—The statue, supposed to be of Paris, which was found in 1885 in the Villa Casali, on being reconstituted proves to be a most graceful statue of Ganymede watching his flock, one of which lies at his feet. The original stands with legs crossed: he wears a Phrygian cap. The work is referred to the late Attic or Alexandrian schools.—*Bull. d. Comm. arch.*, 1887, p. 27.

*Sculpture.*—Near the Campo Verano several sculptures have come to light, notably a life-size athletic head of the best art which strongly recalls the type of Polykleitos.—*Bull. d. Comm. arch.*, Jan., p. 26.

*Villa Ludovisi.*—Excavations here have brought to light two life-size statues, placed against an ancient wall. They represent men in togas, holding rolls of papyrus in their hands.—*Moniteur*, March 9; cf. *Bull. d. Comm. arch.*, Feb., p. 69.

*Mosaic discovered near the Banca Nazionale.*—On the Via Nazionale, on the site of the new National Bank, a mosaic pavement well-preserved and of good design has come to light. It contains figures of athletes and gladiators, and is thought to belong to one of the gladiatorial halls of the Baths of Constantine. It is not as fine or as well preserved as the similar mosaic found in the Baths of Diocletian and now in the Lateran museum.—*Moniteur*, March 9, April 2.

*In the Via Labicana,* on the site of the Baths of Titus, while digging a trench for a sewer, there was brought to light a great wall composed mainly of fragments of marble statues. Its construction appears to extend back to the Middle Ages. The municipal archæological Commission at once took possession of the wall, and its demolition was carried out with the necessary precautions and under the superintendence of an inspector belonging to the Commission. A great quantity of fragments of statues were found which it will probably be easy to reconstruct. About twenty heads were brought to light, mostly life-size, and possibly belonging to statues which decorated the Baths of Titus. These are, in general, heads of divinities, of correct style and of great delicacy of finish. The finest are a head of Jupiter and a head of a gladiator in perfect preservation.

*In the Piazza dei Centi* has been found the torso of a colossal statue, of Greek style, which seems to represent the god Mars.—*Moniteur*, May 13.

**SICILY.—ABAKAINON.**—That the ancient Abakainon, considered to be one of the most northern cities of the Siculi, was situated near the village of Tripi, had been conjectured: this is now well-nigh certified by finding in that neighborhood a number of the very rare coins of Abakainon.—*Not. d. Scavi*, Dec., p. 463.

**SULMONA.—Necropoli.**—Of the three necropoli of the ancient Sulmona, notes have appeared from time to time concerning two of them, in past numbers of the *Notizie degli Scavi*; and in the numbers for November (1886, p. 425) and January (1887, p. 42) are described excavations in a third necropolis, outside the Porta San Matteo. The tombs are of various forms, and both rites, cremation and inhumation, are employed. Many of the tombs contained no objects whatever; those in the remainder were unimportant.

**TARANTO (anc. TARAS=TARENTUM).**—*Statue.*—On land belonging to Sig. Cacace there was lately found, in a well, the trunk of a statue representing a youth; the head and arms are lost. The workmanship is of surprising beauty, and belongs to the finest period of Tarentine sculpture: the modelling is remarkable. It evidently represents a divinity, and a slight effeminacy would make one conjecture it to be a Dionysos or an Apollon.—*Not. d. Scavi*, Nov. p. 435.

**TESTONA (Lombardy).**—*Antiquities.*—A large collection of objects and arms belonging to the barbarous period have been recently discovered here and purchased by the Museum of Turin.—*Revue Critique*, 1887, No. 1.

**TIVOLI (anc. TIBUR).**—*Discoveries in the temple of Hercules Victor.*—The portico named, for so long, a part of the Villa of Maecenas is now found to be part of the famous temple of Hercules Victor. This is proved by the results of excavations undertaken by the *Società delle forze idrauliche*, which is the owner of the property, and whose idea it is to uncover the whole structure. A series of marble cippi, some entire, some broken up to make lime, which bear the *cursus honorum* of a number of distinguished men, was found under the east side of the portico, and shows it to have been a public building. Other entire cippi were found above the quadriporticus in which the *Curatores fani Herculis Victoris* are mentioned more than once; and one fragment bears *aeditui Herculis Victoris*. Further proof is given in the fragment of a cornice on which the club of Hercules appears as a regular ornament.

It has become evident that all the rectangle called the Villa of Maecenas formed part of the Herakleion of Tibur, though as yet it is not possible to ascertain the extent of the sanctuary and the number of buildings it included, facts which the excavations being carried on will probably disclose. What has been proved is, that the temple was of the same form as the Temple of Fortune at Praeneste; that is, was formed of broad terraces

joined together by porticos or crypto-porticos and sustained on gigantic sub-structures. The cella is to be identified with that still existing behind the Cathedral. In the centre of the sacred area remains of several dependencies of the temple have been discovered: of especial importance is a large hall whose pavement is decorated with a fine polychromic mosaic of geometric design: the door and its two columns are of the Doric order. The inscriptions found here are published in the *Notizie degli Scavi* by Signor Gatti (1886, p. 276; 1887, pp. 28-33).—L. BORSARI in *Not. d. Scavi*, 1887, pp. 25-33.

**TODI** (anc. **TUDER**).—*Tomb of a woman*.—Recurring to the beautiful objects found in this tomb and described on p. 490 of Vol. II, some fuller details are given in the *Notizie degli Scavi* (1886, p. 357, *sqq.*) by which those already given can be corrected or increased. The bronze figurine of Bacchus forms the handle of an elegant patera, and that of Seilenos the handle of an *orcio*. In addition, are to be mentioned, (1) a mirror engraved with beautiful figures, (2) an earthenware *rhyton* modelled in most elegant style, having on one side a Seilenos and on the other a Bacchante. The most beautiful of all the articles of jewelry, and deserving of the greatest admiration, are the two large and elaborate earrings.

#### CHRISTIAN ANTIQUITIES OF ITALY.

**CAMERINO**.—The *Arte e Storia* (1887, No. 2) calls attention to a remarkable but hitherto unnoticed work of sculpture that stands in the hypogeum of the cathedral of Camerino. It is the mausoleum of S. Ansovino, an isolated structure which rises in four stories to a height of 5.20 met.; it is 2.30 met. wide and 0.98 broad. It has been proved to date shortly after 1260, and is one of the most important works of the period. Under the three Gothic arcades of the upper story stands a statue of the Virgin and Child: below, in the third story, lies the figure of the martyr, protected by curtains held back by angels: the second story is the richest in sculpture, containing eight bas-reliefs representing incidents in the life of S. Ansovino, between which stand, like caryatids, what seem to be symbolic figures: on the lowest story is carved in relief a line of peculiar animals, in the style of the early Middle Ages. This story is earlier than the rest of the monument, and probably formed a part of an older work.

**CASTELLARANO** (near).—*Altar-piece by Garofalo*.—In the *Arte e Storia* (1886, No. 28) Prof. Ad. Venturi calls attention to an unknown altar-piece by Garofalo existing in the church of San Valentino in the neighborhood of Castellarano near Sassuolo on the hills above Reggio. It represents the Virgin enthroned with the Child standing on her knees, while Saints Eleucadius and Stephanus stand on either side: in the tympanum two angels support the body of Christ. An inscription, added in 1626, names

as donor the Papal protonotary Sagrato of Ferrara and the year 1517. According to Vasari, Sagrato called Garofalo to Rome in 1508 or 1513. The attribution to Garofalo is certified by the identity of style with his other works. This painting is in his first manner, one of his earliest, there being but two or three known to have been executed before.

**FAENZA.**—*The medallist Sperandio.*—A document dated 1477, published in the *Atti e Mem. della R. dep. di Storia Patria*, of Romagna, shows that this noted artist was of Roman origin and belonged to the famous noble family of the Savelli: "Magistrum Speraindeum, quondam magistri Bertolomei de Savellis de Roma olim habitatorem Mantue et modo Faventie."—*Reperitorium f. Kunstwiss.*, 1887, p. 227.

**FIRENZE.**—*Centenary of Donatello.*—On the occasion of the fetes for Donatello's centenary, when the façade of Sta. Maria del Fiore was inaugurated, there was opened at the Palazzo del Podestà an exhibition which includes, beside sculptures by Donatello collected from all parts of the country, works of art of the XIV, XV and early XVI centuries: works in metal, arms, stuffs, furniture, leather, glass, majolicas, etc. The exhibition was opened about the middle of May.—*Arte e Storia*, 1887, No. 7.

**JESI.**—*Medieval Sarcophagus.*—In demolishing one side of the very early church of S. Maria del Piano, there was found, at a depth of more than three metres, a sarcophagus of travertine, measuring 3.70 by 1.15 metres. Both cover and body are carved with ornaments in relief: among the subjects are the cross between two doves, and the lamb with the cross. It is attributed to the XIII century, but the description points to an earlier date.—*Arte e Storia*, 1887, No. 6.

**MANTOVA.**—It has been ascertained beyond a doubt that the Borgo San Giorgio, near Mantova, devoted itself in the XVI century to the manufacture of tapestries. Acts of decease have been found of *Mastro Aluisio fiamengo tapeciro in del borgo di San Giorgio*, and of *Mastro Nicolò di Carechar tapezir in del borgo di San Zorzo*.—*Cour. de l'Art*, 1887, No. 5.

**MODENA.**—*Restoration of the Cathedral.*—All late additions to the inner wall of the central apse have been removed, the three early windows reopened, the modern high altar demolished, which covered up the old one with its ten beautiful colonnettes and precious marbles. It has been ascertained, by trials made on various points, that the entire surface of the inside walls of the cathedral was painted. The restoration of the exterior is being continued, and the S. wall has been freed from the shops that disfigured it.—*Arte e Storia*, 1886, No. 32.

**PADOVA.**—*The goldsmith Francesco da Santa Agata.*—In the collection of Sir Richard Wallace at Hertford House, London, is a statuette of Hercules in boxwood, signed *Opus Francisci Aurificis P.* It is found that this very work is described in a writing of the XVI cent. (Scardeonius, *De*

*Antiquitate Urbis Patavii*, 1560, p. 374) under a chapter *De Francesco a Santa Agata argentario Patavino*, and is attributed to the year 1520.—BONAFFÉ in *Gazette des Beaux-Arts*, 1886, II, p. 202.

**ROMA.**—*House of SS. Giovanni e Paolo.*—On the Caelian, by the ruins of the Temple of Claudius, is the church of SS. Giovanni e Paolo, erected originally, under the name *Titulus Pammachii*, by St. Pammachius, a friend of St. Jerome, on the site of the house of the two saints martyred under Julian. Father Germain has made excavations under the church, and has discovered part of the house. Three large and well-preserved chambers of a Roman house, one filled with frescos, have already been entirely unearthed, and others are still full of the materials thrown in at the time of the erection of the church. Under the place marked in the church as the place of martyrdom was found the crypto-portico of the house, where it was the custom to carry out executions.—*Moniteur*, Jan. 6.

*An ancient house.*—A small house, opposite the Portico of Octavia, on the Via Rua, which belongs to the XII–XIV centuries, has lately been demolished. It was found to inclose a tower of much earlier date which was in a perfect state of preservation. The shape of the tower was rectangular, and its top was crenelated. Unfortunately, it will be necessary to demolish it.—*Moniteur*, Jan. 14.

*New excavations in the Catacombs of Santa Priscilla.*—In beginning these excavations a staircase was reached which was supposed to lead down to historical crypts of the time of Diocletian. One of these, a large atrium, was reached, but, although certainly a crypt of importance, no inscription or graffito was found to indicate to what martyr it was dedicated. The work is being continued in order to reach, by another staircase, a still lower story.

In the part of the catacomb posterior to Constantine was found an arcosolium with mosaics which are so badly injured that it is difficult to decipher the subjects. In the centre is an Orante; on one side the Magi; on the other a seated person before whom stand three others, one of whom has a nimbus—perhaps Christ before Pilate, and, if so, the earliest representation of a scene from the Passion.—*Moniteur*, April 3.

*Early Frescos.*—On the Via Nazionale was unearthed a small house whose walls were entirely covered with frescos of the third century A. D. representing, for the most part, biblical subjects. On some of the walls are depicted also mythological figures such as Pegasos on Mt. Helikon, Asklepios and the Serpent, some Muses, etc. In the house itself a skeleton was found in its coffin, a singular fact, as, in the third century, it was forbidden to bury within the walls.—*Revue de l'Art Chrétien*, 1887, I, p. 136.

*In the small church of the Beata Rita da Cascia*, at the foot of the Capitol, has been found, near the high-altar, a magnificent sarcophagus with an inscription which indicates that it was the tomb of the ancient Roman

family of the Boccabella. The arch under which the sarcophagus was placed is ornamented with very remarkable paintings in the style of Giotto. —*Moniteur*, May 11.

**MEETINGS OF THE SOCIETY OF CHRISTIAN ARCHÆOLOGY.**—At the *December* meeting, Padre COZZA presented a *lead*en plate with a minute Greek inscription, found at REGGIO in Calabria: it was an exorcising tablet by which evil spirits were kept away. A Latin version of the inscription reads: ✠ *In nomine Patris et Filii et Sancti Spiritus. Spiritum Sanctum porto. Filium unigenitum percepi. Et omnem spiritum malum adjuro. Fuge ab ancilla Dei (conturbatio) quae omnem habes malum et omne gravamen et omnem immunditiam et omnem lubricitatem. Et fuge omnis immunde Spiritus per corpus et sanguinem Domini nostri Jesu Christi. —Discede ab ancilla Dei (conturbatio) et exurgat Deus et dissipentur inimici ejus: et fugiant a facie ejus . . .* Mgr. DE WAAL showed the squeeze of a metrical sepulchral inscription on which are the letters . . XT I · BENEDICT I. He reads *Sexti Benedicti*, and considers it the epigraph of Pope Benedict VI (972-74). He also announced the discovery, near the basilica of St. Peter, of the remains of the ancient oratory of San Pellegrino with paintings of the VIII century. Comm. DE ROSSI gave an account of the recent discovery of tombs outside the Porta Salaria, which show the direction of the *Via Salaria vetus* along which it is known, from ecclesiastical documents, that many Christian cemeteries exist.

At the *February* meeting, Comm. DE ROSSI gave an account of the excavations by Father Germain under the church of SS. Giovanni e Paolo. Mgr. CHEVALIER communicated the results of the excavations conducted under his direction for reconstituting the plan of the ancient and famous basilica of St. Martin at Tour. All the different constructions have been found, from the first one, erected by Saint Perpetuus over the bishop's tomb in the Cemetery, to the last Basilica destroyed at the Revolution.

At the *March* meeting, M. WILPERT spoke of the discoveries he had made through a careful study of the paintings in the *catacombs of Domitilla*. They consisted mainly in the identification of some hitherto uncertain subjects; *e. g.*, the three youths in the fiery furnace with the angel, and the sacrifice of Isaac represented by two doves and the divine hand. Comm. LE BLANT called attention to a sarcophagus in which a figure with the characteristics of the Good Shepherd raises one hand over a basket with bread, and holds a rod in the other. Comm. DE ROSSI announced the reopening of excavations in the catacombs of Santa Priscilla.

At the *April* meeting, the discovery was announced of a pagan tomb outside the Porta Portuensis in which a Christian medal was found on the breasts of the deceased: this fact not only proves the early use of medals, but is of special importance as showing, what was before only suspected,



that Christians were sometimes buried outside of the catacombs. Comm. DE ROSSI announced the discoveries made in the catacombs of Santa Priscilla, which are given elsewhere.

*Exhibition of Textiles, etc.*—The success of this exhibition, announced in the last issue (vol. II, p. 496), goes on increasing. The Hospital of *S. Michele a Ripa*, the *Fabbrica degli Arazzi* of the Vatican, the *Opera del Duomo* of Milan, many cathedrals, churches, and religious institutions, as well as the most important Museums of Italy, are sending the earliest and finest examples. The *Arazzi* by Correggio, those of Prince Barberini, and embroideries of the xv cent. from the Hospital of Siena, have already arrived.—*Moniteur*, Feb. 24.

**TALAMELLO** (near Montefeltro).—*Frescos by Antonio da Ferrara*.—In a small chapel at Talamello an entire series of frescos by Antonio da Ferrara have been recently identified. This is important, as he was the earliest master of the School of Ferrara, and, according to Vasari, the pupil of Agnolo Gaddi, and the grandfather of Timoteo Viti. They are signed: *Antonius de Ferraria habitator Urbini pinxit*. The beginning of the inscription relates that Giov. Seclani, bishop of Montefeltro, built the chapel in honor of the Virgin in the year . . . Though the date is wanting, it is between 1417, when Seclani became bishop, and 1427, a date scratched by a visitor on the painted plaster. The frescos are sadly injured, and in some cases almost entirely obliterated through carelessness and dampness. The Evangelists are in the four corners, the Adoration of the Magi on the right-hand wall, the Annunciation on the left, and figures of saints below each of these compositions. The only other authentic work by this master is the altar-piece in S. Bernardino at Urbino, signed: *1439 Antonius de Ferraria*. If not soon restored and cared for, these frescos will be beyond recognition.—*Arte e Storia*, 1886, No. 32; *Repert. f. Kunstwiss.*, 1887, p. 228.

## SPAIN.

**BALEARIC ISLANDS.—PALMA.**—*Christian mosaic*.—At a meeting of the *Soc. Nat. des Antiquaires* (Dec. 15), M. de Laurière presented the drawing of an important Christian mosaic found near Palma. It represents Adam and Eve, and Joseph sold by his brethren.—*Revue Critique*, 1887, No. 1.

**CACERES.**—*Antiquities*.—To the west of Caceres, near the road, where ex-votos of bronze and the native goddess *Ataecina Turibrigensis* were found, there have come to light several stone axes, fragments of utensils, mostly of bronze, pottery, and Keltiberian remains.—*Boletín de la Real Academia de la Historia*, Dec.; *Revista de Ciencias Historicas*, t. IV, No. 6, p. 408.

**CUESTA DE LOS HOYOS** (near Seville).—*Jewish Tombs*.—During excavations made, there were found twelve tombs oriented according to Jewish

custom, and containing a large number of skeletons. According to a document of 1460 A. D., this was the burial-ground of the Jews. Besides these, two were found intact, cut in the rock at a depth of about one metre.—*Rev. de Ciencias Hist.*, t. iv, No. 6, p. 405.

**LUSIANA** (near Seville).—*Roman baths*.—In digging for water-works, there were discovered some Roman baths. The *piscina*, 1½ met. deep, was found in good condition. The inscriptions and objects found, being in private hands, have not yet been carefully examined with a view to ascertain the date of the constructions.—*Rev. de Ciencias Hist.*, *ibid.*

**SUREDA**.—*Roman inscription*.—In repairing the ruins behind the altar of the church of St. Andrew, there was found a marble cippus, apparently intended as the base for a statue of Mercury. The inscription reads, MERCVRIO | AVG | Q. VALERIVS | HERMETION | L. D. D. D. Below the inscription was a much-defaced relief, probably the cock, symbol of Mercury. The letters are referable to the second or third century of our era.—*Assoc. d'excursions Catalana*, 1886, Nov.—Dec., p. 205.

**TOLEDO**.—*Destruction of the Alcazar*.—Not long ago this historic edifice, whose recent restoration cost five millions of francs, was consumed with the entire collection of works of art which it contained. The fire started near the library.—*Cour. de l'Art*, 1887, No. 6.

**TOLOUS**.—*Cemetery*.—At Tolous, a Roman station on the imperial road from Huesca to Lerida, three kilom. from Monzon, Don Mariano Pano has begun excavations resulting in the discovery of painted and plain pottery, two mosaics, and a large number of coins with Iberian inscriptions of Lerida and Huesca.—*Rev. de Ciencias Hist.*, *ibid.*, p. 407.

## FRANCE.

**AVIGNON**.—*The architects of the Papal Palace*.—M. Eugène Müntz has discovered, in a ms. of the Vatican archives, the names, hitherto unknown, of the architects who built the famous palace of the Popes at Avignon. They are Jean de Louviers and Jean Bisacci.—*Moniteur de Rome*, March 17.

**CARNAC** (near) (Bretagne).—At a meeting (Dec. 2) of the British Archæological Institute, Admiral TREMLET exhibited a plan illustrating a system of disposing of the remains of the dead in prehistoric times, and of which only three examples have as yet been found. The case in question consists of a series of three chambers, stone-lined and connected by narrow passages, all of which were examined and measured in 1885. These remains are situated at Kerindervelen, near Kermarquer, Carnac.—*Academy*, Jan. 1.

**COURBILLAC** (Charente).—*A Merovingian Cemetery* has been explored at Courbillac, near Jarnac, by M. Philippe Delamain. It is the first cemetery of the kind discovered in the region between the Loire and the Garonne:

thus far Frankish antiquities of the Merovingian period had been found only in the N. E. of Gaul. A collection of jewelry from this cemetery was presented at the *Acad. des Ins. et Belles-Lettres* (Feb. 4) by M. Al. Bertrand, and M. Deloche expressed the opinion that they were brought from Aquitaine by the companions of Charles Martel.—*Revue Critique*, 1887, No. 7.

**FONTAINE ST. LUCIEN** (Oise).—*An important Gallo-Roman Cemetery* has been discovered here, and various fibulæ, a large white pearl, some vases, and other relics have been found. It seems to have included about 1,200 tombs.—*Athenæum*, March 5.

**GONDRECOURT**.—*Toilet-box*.—In the tomb of a woman of the Merovingian period at Gondrecourt has been found a wooden coffer covered with bronze plaques finely stamped with reliefs, two of which, representing nude figures, are especially good. It is a Roman work of the IV or V century. Within was all the jewelry of the defunct, the greater part being of Merovingian workmanship, and not older than the VI century, forming thus a peculiar combination of Roman and Frankish work.—*Revue Critique*, 1887, No. 5.

**GRAND** (Vosges).—*Roman antiquities*.—The Academy of March 19 takes from the *Revue Critique*, of Feb. 21, the following report of a paper read before the *Académie des Inscriptions*, Feb. 11, by M. HÉRON DE VILLEFOSSE, who exhibited a collection of Roman antiquities recently discovered at Grand, near Bar-le-Duc, in the department of Vosges. The collection comprised vases of earthenware and bronze, iron utensils, a hand-saw (*serula manubriata*), two padlocks, and a fragment of a bronze disk intended for a calendar. This last object has been the subject of special study by Col. G. de la Noë. The disk is precisely one foot (Roman) in diameter. At a little distance from the edge, it is pierced by a series of small holes. Opposite some of these holes are inscriptions, showing that they correspond to certain days in the year, viz., *ante Kalendas viii*, the Kalends, the nones, and the ides of each month, forty-eight in all. From these inscriptions it is, of course, easy to calculate the days corresponding to the other holes. The main object of the instrument was to indicate the length of the day at any time of the year. This was necessary in order to regulate the klepsydra or clock, for the Romans subdivided the day (from sunrise to sunset) into twelve equal parts or hours at all seasons of the year alike, so that the length of the hour increased or decreased according to the length of the day. With this object, a point had been marked on the disk between the centre and that part of the circumference assigned to the winter months. It had been chosen in such a way that its distance from the holes corresponding to the several days varies directly as the length of those days, and conversely as the length of the nights. It seems probable

that the instrument formerly had a graduated guage, which worked round the marked point from which the length was reckoned. Its use would thus be made easy, for it would suffice to turn the guage to the day wanted, and to observe the mark opposite the hole corresponding to that day. The calendar in question seems to have been drawn up for the latitude of Rome, and its date is probably the second century A. D.

**MONTGAUDIER.**—*Grotto.*—On a "bâton de commandement" from this grotto, made of reindeer-horn, recently presented to the *Acad. des Ins. et Belles-Lettres* (Jan. 14) there are line-engravings of rare perfection and surpassing all those discovered up to the present day. They represent animals of the quarternary fauna, which resemble, in some cases, seals, in other cases, eels. This object is thought by M. de Nadaillac to belong to the most remote antiquity.—*Revue Critique*, 1887, No. 4.

**MONT ST. MICHEL.**—The condition of the central tower of the church is so dangerous that the local authorities are compelled to proceed immediately to secure that part of the famous edifice. A credit of 1,100,000 francs has been demanded of the French Government for this purpose, and will probably be granted, as the building is a national monument.—*Athenæum*, Feb. 12.

**ORÇON.**—*A new Gallic Inscription* has been found here and transported to the Calvet Museum at Avignon: it was on a cippus found in demolishing an old chapel. Like all the Gallic inscriptions discovered in the South of France, it is in Greek characters: ΟΥΗΒΡΟΥΜΑΡΟΣ | ΔΕΔΕ · ΤΑΠΑΝΟΥ | ΒΡΑΤΟΥΔΕ · ΚΑΝΤΕΜ. The last word is also read *kantena*. This is the first epigraphic mention of the Gallic god Taranus, spelled by Lucan, *Taranis*: the name Vebroumaros is new.—*Revue Arch.*, Jan.-Feb., p. 122; *Academy*, Feb. 12.

**ORLÉANS.**—*Origin of the painter Jean Grancher.*—Documents discovered by M. L. JARRY prove that Jean Grancher de Trainou, called Jean d'Orléans, was born in the parish of Trino or Trainou near Orléans. The family of the Girard and Jean d'Orléans was noted in the XIV and XV centuries for its artists. The documents show that he worked at the court of duke Jean de Berry and at Bourges up to 1460. Jean d'Orléans and Jean Grancher had not hitherto been identified as one and the same artist, court-painter to Charles VI and Charles VII.—*Gazette Arch.*, 1886, p. 321.

**PARIS.**—*Discovery of Gerbert's cipher.*—M. JULIEN HAVET has communicated to the *Académie des Inscriptions* an interesting memoir on the cipher used by Gerbert, afterward Pope Silvester II (999-1003), in his correspondence. He has discovered the key to it, and announces its similarity to the Tironian system of ancient tachygraphy. In this system each sign represents a syllable.—*Moniteur de Rome*, March 17.

*Substances used in Assyrian antiquities.*—At a recent meeting of the

*Académie des Inscriptions*, M. BERTHELOT read a paper on "Certain Metals and Minerals used in Ancient Assyria and Chaldaea." By the help of chemical analysis he had investigated the substance of several objects from Assyria and Chaldaea with interesting results. A sacred tablet from Khor-sabad was found to be entirely composed of pure carbonate of soda—a rare substance even at the present day. Among the objects brought back by M. Sarzec from his excavations at Telloh are two remarkable examples of the employment of metals without alloy. One is a vase of pure antimony; the other is a statuette of copper without any trace of tin.—*Academy*, Jan. 1; article in *Revue Arch.*, Jan.—Feb., 1887.

*St. Martin-des-champs*.—In the *Bibliothèque de l'École des Chartes* (1886, No. 2) M. Lefebvre-Pontalis seeks to prove that the choir of Saint Martin belongs, not to the xv century, but to the middle of the xii (1130–1150), and that it is contemporary with the apses of Poissy and Saint-Germer.

PESSAN (Gers).—M. Taillebois announces the discovery, Dec. 22, 1885, of 5,395 "deniers et oboles morlans, au nom de Centulle," contained in an earthen vase: he places the burial of them at c. 1270.—*Revue Numismatique*, 1887, p. 83.

PEYROUX.—During 1886, there have been found 14 gold-pieces of Charles VIII, Louis XII, François I, Charles IX, Ferdinand V and Isabella of Castile, and the Emperor Charles.—*Revue Numis.*, 1887, p. 83.

PONTEUX-LES-FORGES (Landes).—At the *Fontaine-d'Or*, a hamlet of this village, have been found, in a bronze vase, 45 gold-pieces and 4,115 silver-pieces. The most numerous were those of Richard II (10 gold, 928 silver) and of Henri IV (13 gold, 3,160 silver). The remainder was composed of coins of Charles V and VI, Edouard III, Henri V, Raimond IV d'Orange, Urban V. M. Taillebois, who published the discovery of this treasure, places the date of its burial at c. 1415.—*Revue Numis.*, 1887, p. 83.

REIMS.—Two treasures were discovered in 1885, near the church of Saint-Jacques. One was composed of *frances à cheval* of Kings Jean II and Charles V, and of *écus* of Charles VI: the other comprised 369 *écus* of Charles VII.—*Revue Numis.*, 1887, p. 82.

SAINTES.—*Museum*.—M. Auguste Bossay has given to the museum a number of stones and objects coming from excavations undertaken by him at the *Château de Matha*. Among them are an enamelled cross of the xii cent. of gilt copper; fragments of pottery with green champlevé enamel; an angel's head in gilt terracotta; arms; coins; etc. Dr. Vigen has also donated three Merovingian vases from excavations made at the cemetery of *Neuvicq sous Montguyon*.—*Cour. de l'Art*, 1887, No. 6.

SAINT-DIÉ.—*Cathedral*.—On the south-wall of the cloister a wall-painting has come to light. The three figures which it contains are Princess Christina of Denmark, duchess of Lorraine, her son Duke Charles III and her

brother François IV of Lorraine. They are represented kneeling in prayer before a statue of the Virgin, now destroyed.—*Revue de l'Art Chrétien*, 1887, I, p. 135.

**SAINT GERMAIN.**—*Catalogue.*—M. Salomon Reinach has published a catalogue of the Museum of National Antiquities at *Saint Germain-en-Laye*. This rich collection had not yet been catalogued, and the work is a model in execution.

#### SWITZERLAND.

The waters of Lake Constance are unusually low this spring. Relics of lake-dwellings are accordingly being energetically sought by the local authorities close by Constance, and a body of workmen standing up to their waists in water have made a regular haul of weapons, ornaments, and domestic utensils of the ancient lake-dwellers. Part of the treasures will go to the Museum in quaint old Heberlingen, on the other arm of the lake, and the remainder to the Rosgarten Museum in Constance, which contains one of the finest lacustrine collections extant.—*N. Y. Evening Post*, April 22.

#### BELGIUM.

**NAMUR.**—*Roman Inscriptions.*—The important discovery has been made, in the walls of the citadel, of six funerary Roman inscriptions as follows: (1) D. M. | [C]ASSIVS . POMPEIANVS | SIBI ET MATTAE VXSORI | TOTO FILIO | V. F. (2) D. M. | SECVRINIO . AMMI|O PATRI . VLP . V[A]N|AENIAE MATRI ET | SECVRINIAE AMMI|AE . V. F. | MADICVAE DEDICATAE. (3) D. [M]. | HAL . DACC [ ] | SONIS . FIL . SIB[ ] E[T] | LYBAINI VXSO[R]I | VICTORI ET PR[V]DENTI FILIS [ ]. (4) D. M. | ACCEPTVS VICTORIS SIBI ET | AMMAI SVAE CONIVG ET VICTO|RIO VICTORINO B F COS | FRATRI PO SVL. The other two only allow one to read the name *Sabinus*, and to guess that of a freedman, *Ursus*. These names are those of Germanic inhabitants of Namur, and three of them evidently came from Germanic roots, *halde* (clivus), *tamb* (frons, tolia), *mahdig* (metiendus). The country was then becoming Romanized, as is proved by the Roman names of the younger generation. The form of the letters indicates the second century. Only one title appears, *beneficiarius consularis*; but this is of considerable importance, because it proves that Namur belonged to *Germania inferior*, which was governed by an official of this rank, while *Belgica* was governed by one of Praetorian rank. Thus the line of demarcation between the provinces must have lead from Anvers toward Namur, which latter place was a strong military station.—*Muséon*, 1887, I, p. 111; *Berl. phil. Woch.*, 1887, No. 5.

**THIRIMONT.**—*Roman Villa.*—The well-preserved ruins of a vast and beautiful Roman villa have been found here: it dates from the second cent. A. D. Among the discoveries are a large hypocaust, a bath, numerous fragments



of red and black vases, worked objects in iron and bronze, frescoed plaster, and coins. It is a curious fact that this villa, burnt in the IV cent., must have been afterwards rebuilt by a Frankish tribe, as numerous remains of the VIII and IX centuries have been found.—*Muséon*, Jan. 1887, p. 111.

## GERMANY.

**AUGSBURG.**—*Museum.*—It is proposed shortly to open a metropolitan Museum for Art and Antiquities in the Hall of the Exhibition which was recently closed.—*Mith. d. k. k. Oest. Mus.*, 1886, XII.

**BERLIN.**—The new *Institut für Alterthumskunde*, which has been founded at the University of Berlin by Profs. Theodor Mommsen and Otto Hirschfeld, has been joined by Prof. Ulrich Köhler as third teacher. He has undertaken the department of Greek antiquities.—*Athenæum*, Dec. 25.

*New Pergamene group.*—Freres and Possenti, who are at work on the fragments of sculpture from Pergamon, have succeeded in recomposing another group from about fifty pieces. It is the usual scene: a Giant overthrown who seeks to keep back the right arm of a goddess who is attacking him with a sword.

Another figure is also nearly ready, a female figure of remarkable beauty in transparent drapery.—*Berl. philol. Wochenschrift*, 1887, No. 10.

**HAMBURG.**—*Medieval antiquities.*—In digging for the foundations of the new Rathhaus at Hamburg, a number of articles belonging to the early Middle Ages were found—weapons, domestic utensils, skeletons, ornaments, etc. This is easily accounted for by the fact that it is the site of the first "Burg" or castle of Hamburg, which was taken by storm under Duke Bernhard of Saxony 700 years ago. The most interesting of these relics of old Hamburg have been placed in the museum.—*The Times* (London), March 21.

**REGENSBURG.**—*The Porta Prætoria.*—The freeing of this Roman Gate from the later constructions that encircled and hid it, is being carried on, showing plainly its quadrangular construction. The height of the opening, from the present level, is about four metres.—*Berl. phil. Woch.*, 1887, No. 3.

## AUSTRIA-HUNGARY.

**CARNUNTUM.**—Austrian papers report excavations on the site of Carnuntum which considerably increase our knowledge of that Roman town (cf. *JOURNAL*, vol. I, p. 458).—*Academy*, Feb. 5. See, also, *Summaries of Periodicals*, pp. 205-6.

**SANTA LUCIA** (near Trieste).—An enormous prehistoric necropolis has been discovered here, and is now in course of excavation. The remains appear to belong to the "Hallstatt period," or rather to some part of it.—*Academy*, March 26.

**VIENNA.**—While excavating under a house in the Gumpendorfer Strasse,

some workmen have discovered a stone tablet with a well-preserved inscription of the reigns of the Emperors Trebonianus Gallus and Volusianus.—*Athenæum*, Feb. 5.

*Exhibition of Ecclesiastical Art.*—From the middle of March to the end of August there is to be held in the Imperial Austrian Museum an exhibition of Christian art. Up to the present there have been 200 contributions representing more than 1,000 objects, including the finest works belonging to the Cathedral-treasures of Vienna, Prague, Brünn, Salzburg, St. Pölten, Agram and Zara, and to the treasures of at least 50 abbey and parish churches.—*Mith. d. k. k. oest. Mus.*, 1887, II.

#### SWEDEN.

The *Ausland* reports a peculiarly interesting "find" in Sweden. In the course of the researches going on under the conduct of the archæologist G. J. Carlin, at the cost of the Royal Swedish Academy of Antiquities, a burial-place of the bronze age has been opened. A stone coffin, 11 ft. in length, and containing two bodies, was discovered. One of the bodies had been burnt, and was wrapped in woollen cloths, while the other, which bore no sign of having been exposed to a fire-process, was enclosed in an oak coffin. Portions of the woollen garments and the skins in which the bodies were dressed are well preserved. A bronze sword, also found there, has suffered much from oxidation, but its wooden sheath, covered with leather, is in excellent preservation. The writer spoke of it as 2,500 years (?) old. The discovery is important in two aspects—first, only once before in Sweden (in the province of Halland) has any woven material been found belonging to the bronze age, while no oak coffin of that period in such a perfect condition has hitherto come to light; next, it is certainly unique to find in one and the same grave, and of the same period, examples of two different species of burial.—*Athenæum*, Jan. 22.

#### TURKEY.

*CONSTANTINOPLE.*—*The decay of Santa Sophia.*—According to *La Semaine des Constructeurs*, the mosaics of Santa Sophia are rapidly perishing; and, unless something be done at once to preserve them from the attacks of dampness and barbarism, they will soon disappear. The rain, pouring into the seams of the neglected roof, and soaking through the light spongy bricks of the domes, throws off great patches of the mosaic. It is said that the church itself is in the greatest danger, as the enormous buttresses which were built forty years ago by the Italian architect Fassati, to resist the dangerous spreading of the domes, have proved to be wrongly applied, and that the movement, although checked for a time, has recommenced.—*American Architect*, Feb. 19.

*PHILIPPOPOLIS.*—*Aristotelian fragments.*—M. Petros Papageorgiu, a Greek

scholar residing here, has discovered an ancient manuscript containing passages of Aristotle's works. The ms. is believed to be of the xiv century, and consists of 180 pages comprising the following extracts:—pp. 1 to 76, four books of *Περὶ οὐρανοῦ*, *On the Heavens*; pp. 77 to 124, two books of *Περὶ γενέσεως καὶ φθορᾶς*, *On Generation and Corruption*; pp. 125 to 178, the first three books of *Περὶ ψυχῆς*, *On the Soul*; pp. 179 and 180, an extract of *Περὶ σοφιστικῶν ἐλέγχων*.

The manuscript is in excellent preservation, the vellum being clean and strong, and all the letters being perfectly legible. It bears marginal annotations which are probably of the xv century. M. Papageorgiu is now comparing the manuscript with existing editions of Aristotle's works, and he finds that the text differs in many important passages from these editions, and notably from Didot's, which is in general use on the Continent. This is the more interesting, as the manuscript gives extracts only from the genuine Aristotelian collection, and not from any works which commentators have agreed to regard as spurious. As soon as M. Papageorgiu has finished his collating he will publish a pamphlet giving the result of his researches.—*The Times*, London, April 27.

#### GREAT BRITAIN AND IRELAND.

**ENGLAND.**—*Preservation of Monuments.*—By an Order in Council, dated March 7, the Ancient Monuments Preservation Act has been extended to the six following antiquities: (1) Little Kit's Coty House at Aylesford, in Kent; (2) the chambered tumulus at Buckhold, in Gloucestershire; (3) the Druid's circle and tumulus on Eyam-moor, in Derbyshire; (4) the Pictish tower of Carloway, in Rosshire; (5) the Ruthwell Runic cross in Dumfriesshire; and (6) St. Ninian's Cave at Glasserton, in Wigtownshire.—*Academy*, April 9.

**AUCKLAND.**—*Early Sculpture.*—At a meeting of the British Archæological Association, March 16, the Rev. Dr. Hooppell sent for exhibition photographs of remarkable pieces of sculpture found at St. Andrew's, Auckland. They are of Saxon date, and although they vary considerably in style they are of extreme interest. They consist of fragments of shafts of crosses and other pyramidal objects, sculptured slabs, and the like. Some of the shafts are covered with interlaced foliage and figures of great beauty and delicacy of execution in high relief, evidently executed with a chisel and by an artist of ability. They open a new chapter in the history of early art.—*Athenæum*, March 26.

**CAMBRIDGE.**—Dr. BARRATT, of London, has offered to present to the Museum of Archæology a collection of Roman antiquities, chiefly objects in bronze and glass, altars, &c. The collection is valuable, not only in itself, but as forming the nucleus of a department as yet not represented in the museum.—*Academy*, Nov. 6.

Prof. J. H. MIDDLETON is lecturing at Cambridge this term upon "The History of Mediæval Art." He also proposes to work privately with students of either classical or mediæval art.—*Academy*, Jan. 22.

**CANTERBURY.**—In the course of excavations preparatory to the erection of a new bank at Canterbury, was found a Roman terracotta image about six inches in height, and in a good state of preservation, declared to be at least 1,500 years old. The figure is that of a female holding a child on either arm, and represents, it is said, the goddess of Matrimony. It has been secured by the sheriff of Canterbury for presentation to the local museum.—*N. Y. Evening Post*, May 10.

**CHICHESTER.**—*Roman Walls.*—Excavations made here last year, at the time of the visit of the British Archæological Association, yielded the important discovery that the city-walls, hitherto supposed to be of mediæval date, are built upon Roman foundations. The massive base of the Roman work was laid bare and examined.—*Athenæum*, Feb. 5.

**COLCHESTER.**—At a meeting of the British Archæological Association, Jan. 5, attention was called to the dilapidated condition of the remains of St. Botolph's Priory-church, Colchester. The building having been unroofed and exposed to the elements for many years, the effects of exposure, and of the recent earthquake, are so serious that the arcades of the nave are likely to fall at any moment.—*Athenæum*, Jan. 22.

**DARLINGTON.**—At the meeting of the Brit. Arch. Assoc., Feb., Mr. Pritchett described some fragments of early sculpture found in St. Cuthbert's church, visited during the recent congress. One of these is the head of a Saxon cross covered with interlaced patterns; another is a part of a hog-backed tomb, several examples of which were met with during the congress. The style of workmanship indicates an early date for both of these objects. Several other carved stones were found during the restoration of the church.—*Athenæum*, Feb. 12.

**LONDON.**—*Lectures at the Royal Academy* were delivered by Mr. A. S. Murray on *Greek Sculptures as expressive of the Emotions*. Prof. J. H. Middleton also gave a course of lectures at the Royal Academy during February: three lectures upon *Methods of Decoration as applied to Greek, Roman, and Mediæval English Architecture*; and two lectures upon *Early Mediæval Sculpture*. Mr. R. S. Poole, of the British Museum, gave a lecture upon *Medals*, March 9.—*Academy*, Jan. 15; Feb. 12.

*Lectures at the British Museum.*—Mr. W. St. Chad Boscawen delivered, in April, a series of lectures on the History and Civilization of Babylonia, embracing the period from the Fall of the Assyrian, to the Fall of the Babylonian, Empire.—*Bab. and Orient. Record*, April.

**BRITISH MUSEUM.**—*Catalogue of acquisitions.*—Mr. CECIL SMITH is doing valuable service to archæology by publishing, in *The Classical Review* (pp. 26, 27, 80, 81, 117-19), a detailed catalogue of the acquisitions

of the Museum during 1886, with a view, finally, of giving "a full monthly statement of acquisitions, . . . to keep subscribers *au courant* with the antiquities of the National Collection, and, wherever possible, with the important additions to the principal local museums" (p. 25).

*Identification of silver-ware.*—In 1785 a peasant of Caubiac, near Toulouse, discovered seven silver vases, which, after being lost sight of, are now found by M. Mowat in the British Museum (Hall of gems and jewellery).—*Gazette Arch.*, 1886, p. 320.

*Antiquities found in the City.*—At a meeting of the Brit. Arch. Assoc., March 3, were exhibited a variety of antiquities recently found in various parts of the City. The most remarkable was a marble bust of a young Roman lady found at Walbrook: the features are of great beauty. Some burnt Samian ware was found at the same time; while, at a lower level, a flint implement was discovered, one of the few prehistoric relics which have been met with in London.—*Athenæum*, March 12.

**OXFORD.**—*The chair of archaeology at Oxford*, vacant by the removal of Prof. Ramsay to Aberdeen, will not be filled up till May. This postponement, we understand, is due to the necessity of passing a new statute, in order to take advantage of a promised augmentation of the present scanty endowment. In the meantime, the delegates of the common university-fund have appointed Mr. L. R. Farnell, of Exeter College, to lecture and give informal instruction in classical archæology and art during the vacancy. We may further mention that Miss Jane Harrison is delivering a course of lectures at Oxford this term on "Greek Vase Painting," in connection with the society for the higher education of women.—*Academy*, Feb. 5.

*The Ashmolean Museum*, under its new keeper, has been transformed. The collections are not only well ordered and well displayed in good cases, but are rapidly increasing in interest and value. Lately, the keeper has presented a fine collection of Greek terracotta masks and figures from Taranto; and Mr. Fortnum has lent a number of antique bronze ornaments from Italy, ancient bronze celts, and other weapons, some beautiful Greek and Roman bronze figures, Greek and Etruscan vases, Roman pottery and glass, besides other objects, from his priceless collections.—*Academy*, March 12.

**SOUTH SHIELDS.**—*Roman altar.*—A few days ago, during pipe-laying operations, a Roman altar was discovered a little to the west of the Castrum here. The dedication is to *Mars alatus*: another instance of which we have in the inscription on a silver plate found at Barkway, Herts, now in the Brit. Mus. (*C. I. L.* VII, No. 85). The altar is 2 ft. 6 in. high by 12 in. wide, and has on one side a *paterna* and a *præfericulum*, the other side is defaced. The full inscription is: MART. ALA. | VENICIVS | CELSVS | PRO SE ET \*\*\*\*\* | VSLM.—*Academy*, April 30, May 7.

**IRELAND.**—*Forgery of Irish Antiquities.*—For some time a wholesale for-

gery of antiquarian objects has been carried on in the north of County Antrim. A gentleman was able to watch the two forgers make flint arrow-heads, abrade and drill hammer stones and manufacture an urn, all copied from genuine objects used as models. Among other objects manufactured are large rough flint celts. The sale of these forgeries to visitors is all the easier on account of the existence in this region of genuine antiquities.—*Academy*, March 19.

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## AMERICA.

### UNITED STATES.

The flood last week inundated the Slade flats about two miles north of Oneonta, N. Y., and when the water subsided Mr. Slade found the ground covered with fragments of ancient pottery and Indian arrow-heads. From a place a few yards square about 2,000 pieces of pottery, 100 arrow and spear points, granite axes, and other rare and interesting Indian relics were collected. It is believed that a part of an old Indian village or Indian mound has been laid bare by the water.—*N. Y. Evening Post*, May 10.

### MEXICO.

**TEOTIHUACAN.**—*Discovery of a fresco.*—It is announced that Señor L. Batres has made, during his excavations here, the important discovery of a polychrome fresco (on Sept. 20) representing figures offering prayers to the national gods: the colors are still fresh and strong, the figures well preserved and of a remarkably accentuated ethnic type.—*Revue d'Ethnographie*, Sept.-Oct., 1886.

### PACIFIC OCEAN.

**EASTER ISLAND.**—*Stone Images.*—The remarkable features of this small island are the huge stone statues, to the number of several hundred, which lie scattered about. They were chiselled with rude skill from the lava in the craters of extinct volcanos, and transported to all parts of the island, where they were set up; but most of them have since been overthrown by earthquake shocks. Some are forty feet in height, and some still remain unfinished in their quarries. Nothing is known of their origin, though they are evidently the work of a race far in advance of the present inhabitants. One of these statues has been placed on board the U. S. steamer Mohican, and is on its way to the Smithsonian Institution: it weighs between twelve and fifteen tons. There are some of these statues in the British Museum, under the portico; and another is said to have been carried off by a German vessel about two years ago.—*Amer. Architect*, 1887, Feb. 5, p. 71; *Athenæum*, March 26.

A. L. FROTHINGHAM, JR.



## SUMMARIES OF PERIODICALS.

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ARCHAEOLOGISCH-EPIGRAPHISCHE MITTHEILUNGEN AUS OESTERREICH-UNGARN. Vol. X. 1886.—TH. MOMMSEN, *On Domaszewski's Essay on the Roman Standards*. The standard is regarded as the sign of a separate command; hence the eagle of the legion is not a mere symbol, but shows that a commander is present, and indicates his position. The five standards which Plinius (x. 4. 16) describes, would be out of place in the legion as described by Polybios; but they were probably disregarded even before they were done away with A. U. C. 650. The position of the *signum* was probably behind the manipule to which it belonged, though, when the troops were on the march, the *signum* was probably in the van. Although legionary cohorts were not a regular institution until some time during the seventh century of the city, they seem to have employed in special cases before that time. They consisted of heavy-armed and light-armed soldiers combined, and closely resembled the auxiliary cohorts. The composition of the cohort was the same as that of the legion, the only difference being in the number of men.—A. DOMASZEWSKI, A. HAUSER, R. SCHNEIDER, *Excavations in Carnuntum 1885*. The ruins of Carnuntum lie at the eastern extremity of the basin of Vienna. Originally a Roman camp, the place became more and more important, until Hadrian gave it a municipal corporation with the name of *municipium Aelium*. In 375 A. D. the place had, however, so far fallen away as to be called by Ammi-anus Marcellinus *desertum et squalens*. The fifteenth and fourteenth legions were stationed there, the fifteenth before Hadrian's time, the fourteenth from that time on. The excavations of 1885 are the work of an association formed for the purpose in 1884. Before that time the excavations upon this site had been more or less desultory. Twenty-six inscriptions, most of which are fragmentary, are here published. Most of them are gravestones, and afford little information, though some light is thrown upon the order of promotion in the Roman service. The forum has been laid bare, and found to be an open space 41.85 m. in length by 37.85 m. in breadth, surrounded by a wall, and apparently by a colonnade. The space was paved with stone, and had gutters to carry off the rain-water. A plan of the forum is given (pls. II, III). A number of foundations of buildings were discovered to the south of the forum, but for what purpose

they were intended is not clear. About 600 m. to the S. W. from the camp the foundations of a tower were found. These are interesting because they are the first example of concrete casting at Carnuntum. The foundations are not built of blocks of stone or brick, but of concrete cast between supporting walls of wood. A plan is given (pl. iv). About 350 m. to the S. W. of the camp was discovered an extensive cemetery with numerous sarcophagi, reliefs, etc. (over 400 articles of various kinds). A plan is given (pl. v). Five reliefs are described. No. 1 represents a man and a boy; a third figure, doubtless that of a woman, is broken off. These were not entire figures, but busts in relief. No. 2 represents Ikaros as a nude, winged corpse (cut in the text). No. 3 represents the *genius loci* with chiton, chlamys, and cornucopia. The head, legs, and part of the arms are wanting (cut in the text). A second similar figure is mentioned. Here the head surmounted by a modius is preserved. No. 4 is very fragmentary: it represents apparently a Nereid riding upon a lion-headed sea-monster (cut in the text). The torso of a draped female figure, probably a dancer, is described. It is of marble, 0.2 m. in height, and of good execution. Many small articles of various kinds were found. Cuts are given of a small terracotta plaque with a figure of Victoria (of which only the upper part is preserved) and of four fibulae. Pl. I. 1 represents a fragment of a gold ornament with the inscription FELICESTVN. Pl. I. 2 represents a fragment of a bronze tripod: the legs are adorned with panther-heads, and probably ended in claws.—TH. GOMPERZ, *On Attic Sepulchral Epigrams*. The epigram published by Köhler (*Mith. Athen.* x. 405) is compared with Kaibel No. 44, 4. Kaibel No. 68 is completed as follows: "Ὀλβίων, ἐγγήριον ἄνυσσιν καλὸν εὐτεκνον ἐσθλόν, | τῶμβος ὅδ' ἐθάρ[ατον] κρύπτει Ἀριστόβιον.—C. JIREČEK, *Archaeological Fragments from Bulgaria*. I. *Dacia mediterranea*. The chief towns of this province were SERDICA (Sofia), PAUTALIA (Küstendil), GERMANIA (Banja), NAISSUS (Niš) and REMESIANA (Bela Palanka). The country, especially the towns, is here described. Six fragmentary inscriptions from Sofia, three Greek and three Latin, are published, followed by three in Greek and one in Latin from the neighborhood of Sofia. Twelve inscriptions came from Küstendil and its neighborhood, while Banja and the village of Ryla furnish one each. II. *Ancient Mines*. The mines of these regions were famous in ancient times. The mineral wealth of Pautalia is also known to us from the coins struck there. Gold was formerly, as now, found in the streams, while several silver-mines existed in the neighborhood of Pautalia. The situation of these ancient mines is described, as is also that of lead, copper, and silver mines near Kratovo and Bosilov grad. Iron mines are numerous and wide-spread in various parts of these regions. III. *Roman Roads*. The road from Sirnium over Serdica, Philippopolis and Adrianapolis to Byzantium is described with its branches. The

site of Bessapara is determined. Ten inscriptions, more or less fragmentary, are published. Pl. VI is a map of the region about Sofia and Küstendil.—G. SCHÖN, R. WEISSHÄUPL, *Monuments from Brigetio*. Twenty inscriptions are published, of which four are from mile-stones, and three from sarcophagi. One sarcophagus is adorned with reliefs representing (1) Orestes, Pylades and Iphigeneia, and (2) Apollon and Marsyas. The torso of a seated figure of Zeus, and a seated statue of Athena, of which the head, right arm and left hand are wanting, are described, as are also four stelai with reliefs.—J. DÜRR, *On the Inscription from Samothrake* *Ephem. epigr.* IV, p. 53. O. Hirschfeld's reading of the first line of this inscription (*Arch.-epigr. Mith. aus Oest.* v. 224 f.), and his supposition that it is connected with a visit of Hadrian to Samothrake, are supported.—A. RITTER V. PREMIERSTEIN, *Roman Votive Stone from Unter-Haidin near Pettau*. A votive inscription to Volcanus Augustus is published and discussed. It was dedicated by a *vicus* of Poetovio.—H. ROLLETT, *The Ancient Inscribed Gems of my Collection*. Forty-three gems are described, and the inscriptions upon them are published.—C. JIREČEK, *Archæological Fragments from Bulgaria*. IV. *The Pontus-region and the Eastern Haemus*. This region is described with special reference to ancient geography. Not far from the town of Jambol lay the ancient Kabyle (later Diospolis), but its exact site is undetermined. Two Greek inscriptions from Jambol are published, beside four others from neighboring places. Six inscriptions from Apollonia (Sozopolis of the Middle Ages) are also given. The baths of Anchialos (*Aquae calidae*, *Θερμώπολις*, *Θέρμη* in the Middle Ages) are described, and a sepulchral inscription in Latin is published. Four inscriptions from Anchialos and two from Mesembria are published. Varna, the ancient Odessos, furnishes six inscriptions, Balčik (Carbona of the Middle Ages, probably the ancient Dionysopolis) and its neighborhood six, while two more come from points slightly further along the coast to the North. The inland town of Sumen furnishes a somewhat fragmentary inscription of, apparently, the third century B. C. written in a Doric dialect. The inscription records an honorary decree of the inhabitants of Kallatis. Strategoi and Probouloi are mentioned as magistrates. The neighborhood of Preslav is described, and a Latin inscription from Silistria and one from Reselec, between Vraca and Pleven are published. Most of the inscriptions are fragmentary sepulchral or votive. Three inscriptions are added in the appendix. Throughout this article much attention is paid to relics of the Middle Ages. Pl. VII is a map of the region described.—F. STUĐNICZKA, *From Servia*. The writer describes a number of monuments seen by him during a journey of ten days from Belgrad to Šabac on the Save. The most remarkable are two colossal reclining statues of Apollo and Minerva in Kragujevac. The Minerva has lost her head, left hand, and right

forearm. The Apollo is better preserved. Both figures are draped, and Minerva wears a breastplate with scales. Sketches of seven reliefs are given. One represents a gorgoneion, the rest are gravestones. Several of these have the so-called feast of the dead in combination with other figures, including a man on horseback.—E. LOEWY, *Inscriptions from Rhodos*. Thirty-three inscriptions are published. Of these, twenty-two are from Rhodos, three from Lardos, two from Lindos, three from Marino, and three from Massari. Most of them are sepulchral inscriptions; five, or possibly six, are fragments of honorary decrees; one (No. 23) mentions the college of Meniastai.—K. MASNER, *Relief upon a mirror from Caere* (pl. VIII). A relief in the Austrian Museum for Art and Industry is published. Dionysos is seated upon a chair and holds his thyrsos in his left hand. Opposite him stands a half-draped female figure toward whom a child is stretching out his hands as if to go to her from Dionysos. The relief was much injured and has been restored.—E. BORMANN, *The Tribus Pollia*. Those Roman legionaries who were not already Roman citizens were enrolled in the tribe Pollia when they enlisted. The towns of Northern Italy toward the Gallic frontier were also allotted for the most part to the same tribe when they acquired the citizenship. This is explained by the connection of the name Pollia with the verb *pollere*, since this name was of good omen for warriors. An inscription from Capena is published which was placed by a freedman upon the grave of his former master who had been himself a freedman. The tribe of each is mentioned.—TH. GOMPERZ, *The recently discovered grave-inscriptions of the Jewish Catacombs near the Via Appia*. The form *κτείνετε* is explained as equivalent to *κοιτῶνται*. One of these inscriptions (*Mith. d. Inst. Röm.* I, p. 56) is restored.—K. BARON HAUSER, *Inscriptions from Carinthia*. Four fragmentary Latin inscriptions are published.—A. RITTER v. PREMERSTEIN, *Newly-discovered Roman Inscriptions from Poetovio*. Two fragments of inscriptions are published. One is a dedication to Mithras, the other mentions the thirteenth legion.—A. v. DOMASZEWSKI, *Greek Inscriptions from Moesia and Thrake*. Eleven dedicatory inscriptions are published from copies and squeezes made by the writer during a journey in Servia and Bulgaria.—A. v. DOMASZEWSKI, *On Greek Inscriptions*. Remarks upon *C. I. A.*, II, 476 and *Bull. de Corr. Hellén.*, x, p. 112.

HAROLD N. FOWLER.

**BULLETIN DE CORRESPONDANCE HELLÉNIQUE.** Athens and Paris. Vol. X. 1886. No. 6. December.—T. HOMOLLE, *Inventories of the Delian temples in B. C. 364* (pp. 461-75). An inscription, in cursive transcription, found near the temple of Apollon at Delos: it is dated B. C. 364 (ἐπὶ Τιμοκράτους ἀρχοντος Ἀθηνῶν, ἐν Δελῶν δὲ Αἰετίωνος), and consists of 147 lines, the first 60 of which are quite new, while the others are found

on inscriptions from Athens (*C. I. A.* II. 813 B, 817 B, 820). It is an inventory of the sacred objects in the Delian temples (the Artemision, the temple of the Athenians, and the temple of the Delians), indicating also the acquisitions of a given year, with information as to where they were kept; it also throws much light on the administration of the Delian temples in the IV century. These treasures are in the custody of ἀμειψύοντες, delegates from Athens and from Delos, annually chosen, at least three from each city; each of the two groups has a secretary. The objects under their charge, which are of a great variety—votive offerings from various persons from different parts of the Hellenic world, in gold, silver, bronze, pottery, etc., such as phialai, kylikes, kraters, rings, seals, wreaths of myrtle and laurel in gold, statuettes, strigils, baskets, incense-holders, etc., etc.—are reviewed in detail, counted and weighed, with notes of defects, by both the retiring and the incoming officials, in the presence of the senate of Delos, and of the ἐποποτοί (earlier called νεωκόροι); the catalogues are duly engraved on stelai and deposited in duplicate both at Athens and at Delos. The rules followed in this procedure are given *C. I. A.*, I. 32.—E. POTTIER and S. REINACH, *Excavations in the nekropolis of Myrina: inscriptions on terracotta figurines* (pp. 475–85). To the 169 inscriptions discussed in vol. VII, pp. 204–30, are here added 45 obtained in more recent excavations, chiefly by the late M. Veyries in 1882. These comprise signatures of koroplasts (Hermokrates, Hieron, Pythodoros, Diphilos), and a series of curious inscriptions on wings (ἔφερος, ἐφρων, κίθαρις, θυμιάτρων, ΑΙΘΙΟΥΥ), probably intended—from some fancied resemblance—as a reminder, to the koroplast, of the figure to which the wing in question should be attached, the different parts of the figures having been moulded separately. A list follows of 25 inscriptions on terracotta figurines, found mostly at Myrina since 1882, and elsewhere published.—G. COUSIN and G. DESCHAMPS, *Inscriptions from Múghla in Karia: the κοινὸν Ταρμυανῶν* (pp. 485–91). Four inscriptions are published, identifying Múghla and the unknown localities Ἀρτουρῆα and Παράβλεια, as part of the site of the κοινὸν Ταρμυανῶν.—S. REINACH, *Two terracottas from Kyme* (pp. 492–500; pl. XIII). In 1881, M. Reinach conducted excavations in the nekropolis of Kyme, near Myrina. In 1874 excavations had been made there, and statuettes mostly hieratic with coiffures and high στεφάναι, and comic masks had been found, but not figures of male and female dancers. Many articles purporting to come from Kyme are frauds (*cf. JOURNAL*, I, pp. 429–32). M. Reinach opened 150 graves, the contents of which were mostly confiscated by the Turkish officials and sent to Constantinople. Two small heads were saved and are now in the Louvre. The first was found in a vase of the Samian style, which was in a larger jar with ashes: it is a tragic mask with high ὄγκος, with rich coloring (face brownish-yellow, red lips, blue eyes, reddish-brown

beard). Work so artistic is unique among terracottas from Kyme. The second head is that of Herakles, and was found in a most remarkable tomb, which contained 105 common vases, 147 pieces of glass paste, strigils, many fine vases, lamps, finger-rings, keys, a mirror, a large figurine, etc. This head is hollow, and has an opening at the back with a stopper, on which is a miniature head in relief: within were found two terracotta knuckle-bones. The type of head is Lysippeian, so frequently found in terracottas from Myrina, Smyrna, and Tarsos. Though this contrivance is unique in a terracotta head, it has its analogues in several vases made in the shape of heads. Something of the kind is referred to in Plato, *Symp.* 215 A.—G. RADET and P. PARIS, *Inscriptions from Pisidia, Lykaonia, and Isauria* (pp. 500–514; to be continued). These 36 inscriptions are of late-Roman or Byzantine times, and are frequently of barbarous orthography. I. *Pisidia*, Nos. 1–3. No. 1, which contains the new word ἀρχιτεκτονική, identifies, with the site of Kiesmé, the ancient town Sillyos. No. 3 is in honor of Septimius Severus. II. *Lykaonia*, Nos. 4–36. These are mostly funerary, and of late date. The Lykaonian proper names are very un-Greek: e. g. the new names, Doudas, Douda, Kakkis; also Sousos, Tattas, Pappas. No. 6 (Ikonion) imprecates the wrath of Men upon the violator of the stele. No. 26, in Latin, in honor of the Emperor Gordian III, seems to indicate the existence of a Roman colony at Zosta (Lystra?). Several Christian inscriptions, though barbarous in style and orthography, are interesting. No. 18 (near the highway, a league from Zosta) Νο[ύ]ντος καὶ Θαλέριος ἐκόσμησαν Παῦλον τὸν μάρτυρα μνήμης χ(άρις).—A. A. EM. KONTOAEON, *Miscellanies* (pp. 514–21). Twenty-two inscriptions (edited in modern Greek) mostly of Roman times, dedicatory, honorary, etc., from Klaros, Tralleis, Nea Phokaia, Nysa, and Thyateira. No. 3 (Tralleis) is a fragment of a letter from a king of Syria to the inhabitants of the city. No. 1 is in elegiac verse, in honor of the learned and accomplished Gorgos, buried in Attika (Κεχροπίς ἐν κόλποις κρύπτει κόινις).

**Vol. XI. 1887. Nos. 1-2. Jan.-Feb.**—M. HOLLEAUX, *Head of a woman found in the ruins of the sanctuary of Apollon Ptoos* (pp. 1–5, pl. VII). In May, 1886, the author found, in the enclosure of the temple of Apollon Ptoos at Perdikovyrsi, a marble head of a woman which strikingly resembles those of the statues found in Feb. 1886 on the Athenian akropolis: these, with this fragment and with other figures found at Delos and at Eleusis (*Eph. Arch.*, 1883, pl. v, 2), form a distinct series in the history of archaic Greek sculpture. This head is surrounded with a high στεφάνη, painted with the meander-fret: it has earrings in the form of large rosettes (seven petals) painted in white: the coiffure is elaborate: the front of the face is surmounted by a row of small awkward ringlets, while masses of hair rudely divided fall down the back: the face is large and full; the



brow slightly retreating; eyes, almond shaped, obliquely set; lips full and raised at the corners with a smile. The work shows careful and conventional treatment, but no artistic genius. The presence of a statue of a woman in a precinct of Apollon is surprising. The author suggests that the figure was an *ex-voto* offered to Athena, who, as Athena Pronaia, from the evidence of several remains (pottery and bronzes, inscribed Ἀθηναία: Προναία) discovered here, may have had a sanctuary in front of that of Apollon (as at Delphi). The author does not venture to determine whether this statue is that of a priestess or of the goddess herself.—C. DIEHL and G. COUSIN, *Inscriptions from Lagina* (pp. 5-39; to be continued). The famous temple of Hekate at Lagina in Karia has already furnished many important inscriptions (Newton, Hauvette-Besnault, and Dubois). The author here publishes 45 inscriptions, 40 of which were discovered by Bendorf. I. Lists of 165 priests and priestesses of Hekate (B.C. 100-A.D. 300): the office was held for one year, and often went in families, several members of which had sacred functions at the same time. II. Inscriptions relating to the cult of Hekate. The goddess had her mysteries and festivals: the most important festival occurred every four years (πενταετηρίς). At this festival the chief-priest had to see that sacrifices were duly offered, and hymns sung in honor of the goddess; that races, gymnastic and dramatic exhibitions took place; he had to give banquets, to distribute oil, wine and wheat, also money among his servants. Many strangers attended the festival; largesses were made, and the city of Stratonikeia received especial favors.—P. PARIS, *Excavations at Elateia: the temple of Athena Kranaia* (pp. 39-63; pls. I, II, VI). This temple, of which Paus. alone of the ancients speaks, was about 20 stadia from Elateia upon a height difficult of access. Dodwell visited it early in the century, and found it in a much better state of preservation than at present. The article fully discusses many important points. The temple had long since been largely overthrown, and its site was covered by later structures: its main axis lay N. and S.: it was 18.80 met. long; columns, .75 met. in diam., with 20 flutings, in poros stone: fragments of capitals show abaci of different height. Temple was normal Doric, hexastyle; hence with 13 columns on sides: in dimensions it closely resembles the so-called Theseion at Athens. The external decoration was elaborate, as may be inferred from fragments of terracotta gargoyles (lion-heads) much resembling some found at Olympia, antefixae with delicate anthemion-ornamentation, some of which seems to be suggested by a local flower (wild heliotrope): color was used on the antefixae, red ground and white relief; black, red, and yellow egg-and-dart moulding; astragal in cornice above painted lotus-flowers and anthemion alternating. No trace is left of portico and houses of priests mentioned by Paus. A single inscription of the Empire, referring to this στροά, was

found.—G. RADET and P. PARIS, *Inscriptions from Pisidia, Lykaonia, and Isauria* (pp. 63–70; contin. from vol. x, p. 514). Fifteen insc. from Isauria (Apa, Tachtali, Kinik, Isaura), of the Empire, honorary, dedicatory and political: some of them are metrical. No. 51, the single word ἀρχιπρυτανεύσαντος proves the existence at Isaura of a college of prytanes.—Σ. Κ. ΠΑΝΤΕΛΙΔΗΣ, *Inscriptions from the island of Kos* (pp. 71–79). I. Two insc. conferring proxenia; one, on Protomachos. II. Site of the gymnasium for youths and epheboi; in honor of a generous gymnasiarch. III. Site of the Theatre; honorary decree, in elegiac verse. IV. Long decree of the people of Iasos, conferring golden crown and other honors on Teleutias. V. Three silver coins of Kos.—P. FOUCAUT, *Explorations in the plain of the Hermos, by M. Aristote Fontrier* (pp. 79–107; pl. xiv, map). These explorations were confined to that portion of the valley of the Hermos lying in the triangle formed by the cities of Sardeis, Magnesia, and Thyateira, with the adjacent parts. The inscriptions discovered throw much light on the Persian and on the Macedonian occupation and rule, and fix definitely the sites of several cities injured by the earthquake of 17 A. D. (Tac. *Ann.* ii. 47): they range in date from Eumenes II (B. C. 160) to the v century A. D., and include a copy of a letter from one of the Seleukidai confirming to a town near Magnesia the right of asylum enjoyed by its ancient temple of Persian Artemis; details of the cult of Persian Artemis at Hierocaesarea (priest called ἀνὴρ μᾶχος); references to cult of Tyrimnas (at Thyateira); numerous honorary inscriptions (to Tiberius, to Claudius, to Caracalla, in whose honor a colossal statue had been erected, etc.); the name of a new proconsul is furnished, Asinius Sabinianus; list of epheboi (circa 150 B. C.) grouped in two classes, διατεῖς and ἐφέται. No. 23, from Thyateira, attests the industrial activity of that city: in it the dyers (βαφεῖς) honor a benefactor. Besides the corporation of dyers at Thyateira, were already known those of the ζεραμεῖς, ἀρτοκόποι, βυρσεῖς, λινουργοί, χαλκεῖς χαλκότυποι, and σκυτοτόμοι. The latest insc. is the epitaph, on a red marble sarcophagus, of Makedonikos, ἐπίσκοπος . . . καθολικῆς ἐκκλησίας, perhaps the patriarch of that name (A. D. 495–511).—G. RADET, *Letters of the Emperor Hadrian to the city of Stratonikeia-Hadrianopolis* (pp. 108–28). Three letters, copied on a single block of marble, each not less than fifteen lines long, addressed by Hadrian to the archons, senate, and people of this town, and dated exactly (= Feb. 11, and March 1, A. D. 127). A list of other letters of Hadrian is also given. The town of Stratonikeia-Hadrianopolis lies in the valley of the Kaikos, and the author places it at Djeneviz-Kalch near Yamourli: it had early existed as Stratonikeia, but was refounded by Hadrian. The letters furnish us some information about embassies, choice of ambassadors, expenses, audience before the emperor, forms of imperial correspondence, etc.; also a new

name as proconsul of Asia, that of Stertinus Quartinus (or Quartus); and, as procurator, that of Pompeius Severus. *Appendix.* Five short and unimportant dedicatory and funerary inscriptions from Yamourli and Seledik.—P. FOUCART, *The fortifications of the Peiraeus in 394–393 B. C.* (pp. 129–44). Two important inscriptions, discovered on the site of the ancient fortress Eëtioneia at the Peiraeus, are here given in facsimile, and are fully discussed. In cursive they are 'Επι Διοφάντω ἄρχοντι(ς), Σκιροφοριῶνος | μηνὸς ἐ(ς) τὰ κατ' ἡμέραν ἔργα ζεύξεσι τὸς λίθος ἄγασι |μισθός: (symbols for 160 drachmae). σιδηρίων μισθός: (symbols for 53 drachmae). *In the archonship of Diophantos [B. C. 395/4], in the month of Skirophorion, for the jobs by the day: hire of the teams bringing the stone, 160 drachmae; hire of the iron instruments, 53 drachmae* (Note: ο = ου, ε = ει, and ἡμέραν). The second inscription reads: 'Εκ' Εὐβουλίδου ἄρχοντος(ς) ἀπὸ τοῦ σημείου ἀρχάμενον μέχρι τοῦ μετώπου τῶν πυλῶν τῶν κατὰ τὸ Ἀφροδίσαιον ἐπὶ δεξιὰ ἐξίστοντι: (symbols for 790 feet) μισθω(τής) Δημοσθένης Βοιωτίας(ς) αὐ(τῷ) τεῖ προσαγωγῇ τῶν λίθων. *In the archonship of Euboulides [B. C. 394/3]: beginning at the standard (?), when one goes forth to the right, to the front of the gates of the Aphrodision, 790 feet; contractor, Demosthenes the Boiotian, together with the supply of the stone.* These two inscriptions establish several important facts. According to Xenophon (*Hell.* iv. 8) and Diodoros (xiv. 85), the Long Walls were rebuilt by Konon in the spring of 393 B. C. We here learn that important steps had been taken in this work fully two years before, and that, one year before, the matter had been put directly into the hands of a Boiotian contractor, instead of the usually chosen officials, the τεχνίται. These inscriptions were cut, before the walls were completed, upon the lower courses of an earlier wall. The features of this earlier wall—which is thus given a date *ante quem* and therefore can be no other than Themistokles's wall—are traced in detail. The quarter Aphrodision adjoined the Eëtioneia, while the temple so-called erected by Themistokles (*schol.* to Hermogenes, *Rhet. graeci* (Walz), v, p. 533) was actually within the enclosure of the Eëtioneia; and the Aphrodision of Konon (Paus. i. i. 3) lay nearer the sea, between the *Πεντὲ στοαὶ* and the *Κάπθωρος*. This important article is illustrated by two plans. *Appendix.* P. F[OUCART], a short inscription found on the Akropolis in 1886, containing the beginning of a decree passed by the senate and people of Eretria and of Athens, in the archonship of Euboulides.

**No. 3. March.**—C. DIEHL and G. COUSIN, *Inscriptions from Lagina* (pp. 145–68; contin. from p. 39). Twenty-six inscriptions, mostly communicated by Benndorf, relating to the cult of Hekate. The sanctuary flourished under Roman rule: Sulla recognized its rights of asylum, Tiberius and Augustus confirmed them. The sanctuary comprised the temple proper, the sacred domain (*ἱερὰ χώρα*), and a large precinct (*περιπόλιον*), in which

dwelt the servants of the goddess, forming a distinct community. One inscription refers to restorations made after a great calamity, probably the invasion of the Parthians.—B. LATYSCHÉW, *Inscription from the Chersonesos* (pp. 163–68). This inscription, probably on the base of a statue, was lately found in the Crimean Chersonesos; it reads: Σέξτον 'Οκτάδουτον Φρόντ[ω]να, πρεσβευτὴν καὶ ἀντισ[τ]ράτηγον[ν] Ἀποκράτορος Δουμ[ε]τριανοῦ Καίσαρος θεοῦ Σεβαστοῦ Γερμανικοῦ ὁ δάμος. It shows that Fronto was governor of lower Moesia, as well as *praefectus classis*.—G. RADET, *Notes on ancient geography: Attaleia in Lydia* (pp. 168–75). There were two cities in Asia Minor named Attaleia: the one (modern Adalia) near the borders of Pamphylia. The site of the other city has been problematical until recently. The town is not mentioned by any historian, but is found on Peutinger's map (confused with Attea), in Pliny, and in Steph. Byz., by whom it is vaguely placed as either in Aiolis, in Mysia, or in Lydia. The author would place the city at Yenidje-keui, a town about three leagues N. N. E. from Ak-Hissar (ancient Thyateira), which from its nearness to the confines of Aiolis, Mysia, and Lydia might be placed in either district by an inaccurate writer. *Appendix: Akrassos*. This town, mentioned in an insc. here published, is shown to have lain in the upper valley of the Kaikos, near Attaleia. It is not to be confounded with Nakrasa (L. Schmidt in Smith's *Dict. of Geogr.*; Pape).—M. HOLLEAUX, *Excavations at the temple of Apollon Ptoos: fragments of archaic statues* (pp. 178–200; pl. VIII). The fragments here published are in very imperfect condition, but are thoroughly characteristic. They all belong to the "Apollon" statues of the earliest style, representing a naked beardless youth, standing erect, arms along the sides, left leg slightly in advance, feet flat on the ground, hair long, falling heavily on neck. All the statues to which these fragments belong (Perdikovrysi, anc. Akraiphia), originating in Boiotia, are related more or less intimately to the "Apollon" of Orchomenos, and with it form a distinct group as over against other archaic "Apollons" (of Thera, of Tenea, etc.): for example, they have not the improperly called "Aiginetan" smirk, characteristic of the latter figures. All the Boiotian statues are the work of artists of the same spirit and methods. Three fragments clearly belong to statues contemporary with the "Apollon" of Orchomenos; two are later, but older than the statue published in vol. x, pl. iv; one fragment (pl. VIII) belongs to a statue contemporary with it. The free position of the arms and other features make it probable that this figure marks a transition from the first to the second series of archaic Apollons, and may be placed in the second half of the sixth century B. C. Though later than the Apollon of Tenea, it shows a very different artistic conception: it has more vigor and freshness, great independence, and no mannerism. This is shown by a minute analysis of the torso. Then follow brief descriptions of 34 frag-

ments of heads, of torsos, of hands, legs, feet with bits of the pedestal attached, in too imperfect a condition for chronological classification. On Fragn. 36 is an illegible inscription. This type of statue is frequently found in Northern Greece, at Perdikovrysi more than eleven replicas. Of these the oldest are probably as old as the seventh century, and the latest of the last third of the sixth. These fragments indicate a progressive activity among the Boiotian sculptors, for about sixty years. The "Apollon" type may be traced to Peloponnesos, whence it was imported to Northern Greece, probably by the so-called Daidalidai, and especially by Dipoinos and Skyllis. In Boiotia, however, it received an individual and independent treatment in accordance with local taste, and we therefore claim the existence of a Boiotian (not "Theban") school at this early date.—H. LECHAT, *Excavations at the Peiraeus on the site of the ancient fortifications* (pp. 201–11). These excavations were carried on (March 3–12, 1887) by the sailors of the French frigate *Victorieuse*, under the general supervision of the Director of the French School at Athens, in the hope of finding the site of the Aphrodision of Themistokles, mentioned in the last number of the *Bulletin*. A gateway leading toward the temple, with an ancient inscription, was discovered, but not the temple itself. M. Bernay furnishes a detailed note, of architectural interest, on the groundplan of the buildings lying between the two circular towers, which show remarkable provision for defence against the military and naval engines of war. It is probable but not certain that the Aphrodision was situated about 30 met. beyond the eastern tower. Numerous objects were discovered in excavating: funerary stelai, fragments of pottery with stamped inscriptions (from Thasos, Rhodes, Knidos). One of these inscriptions showed a curious blunder of the artist, who in preparing his stamp reversed the letters of the name (*Συρίσχιου ἀστυνόμου*), but not the name itself. A fragment of a gutter-tile, probably from the roof of the fortifications, inscribed [*πλίνθος δεξιόσφις* *Ἰεῖρ* (*αἶψα*)] was found, as also a perforated (*πετροπημένη*) copper disk, inscribed *φίλος δημόσια*, one of the ballots used in the Heliastic courts.—MISCELLANIES. *Comment on a note from G. Hirschfeld on κοινὸν Ταγματῶν* (p. 212). H. claims that we cannot be certain that the identification of MM. Cousin and Deschamps (see above, p. 209) is correct.—A. A. EM. KONTOAEON, *Inedited inscriptions* (with notes by P. Foucart) (pp. 212–23). Nineteen inscriptions, edited in modern Greek, almost exclusively of Roman times: they comprise decrees, dedications, epitaphs, etc., and come from Krete, Iasos (ten), Tralleis, Synnada, Pisidia, Sagalassos, Salla (correcting Mr. Ramsay in *Bull.* VII. p. 268), and in Sparta.—BOOK REVIEW (pp. 223–24). ALBERT MARTIN, *Les Cavaliers Athéniens* (Paris) is reviewed by H. L[ECHEAT].

NO. 4. APRIL.—G. COUSIN and G. DESCHAMPS, *A Senatus-Consultum from Panamara* (pp. 225–39). This article opens a series on the inscriptions

discovered within the sanctuary of Zeus Panamarnos near Stratonikeia in Karia. The inscription is dated (Aug. 15) 39 B. C., and is the twelfth *senatus-consultum* known: it is a Greek copy set up in the city, and consists of the beginning of a decree passed by the Roman senate; hardly more is preserved than a few names of consuls, witnesses, ambassadors. The two consuls, L. Marcius Censorinus and C. Calvisius, were precisely the only two senators who five years before defended Julius Caesar as he was assassinated. The inscription furnishes little that is new; *e. g.*, the name of the month Herakleon. The article closes with a corrected reading of an inscription from Lagina published by Newton, *Cnidus, etc.*, vol. II, p. 793.—R. DARESTE, *Inscriptions from Gortyna* (pp. 239-44). Text (cursive) and French translation of fragments of the famous code relating to reparation for damages caused by animals, to conditions for enfranchisement, to the law of adoption. The inscriptions have already been published by Comparetti and others.—G. FOUGÈRES, *Excavations at Delos in April-August, 1886: Greek and Latin Dedicatory inscriptions* (pp. 244-75). The author furnishes his gleanings in Delos after the thorough and protracted work of MM. Homolle, Hauvette-Besnault, S. Reinach and Paris: they are important, and comprise dedicatory inscriptions, fragments of decrees, inventories, gymnastic inscriptions, 21 pieces of sculpture of different periods, many architecturally interesting remains. The dedications (38) are here published: they range in date from the third century B. C. to the earlier years of the empire. Nos. 1-4 are in honor of *συγγενεῖς* of Ptolemaic kings and queens; No. 4 is metrical. The signatures of several sculptors are found: Hephaistion, Eutychides, Agasias, Boëthos, and the new name Theodosios. Antisthenes in No. 5 was perhaps a sculptor. The epithet *Μενανός* applied to Zeus is new, as also the proper name Meniske.—M. HOLLEAUX, *Archaic statue found at the temple of Apollon Ptoos* (pp. 275-87; pls. XIII, XIV). This article supplements articles in vol. IX (1885), pp. 474-81, 520-24; vol. X (1886), pp. 66-80, 98-101, 190-99, 269-75; vol. XI (1887), pp. 1-5, 178-200. In the *Bulletin* for 1886 (X, pp. 269 ff., pl. VI), is published a headless statue of Parian marble, with a votive inscription scratched on its surface, found at Perdikovrysi in 1885. In June, 1886, the head of this statue was found, and this article sums up the results gained by a comparison of the complete statue with similar works. It is to be placed in the second series of the representations of "Apollon." It is clearly not of Boiotian origin: it shows distinct Peloponnesian influence, and must be ascribed to a school closely related to that from which proceeded the Aiginetan marbles; but it is earlier than the figures of the western pediment of the Aiginetan temple. The statue, which is a replica of a bronze original, is evidently of the style of Kanachos, and doubtless is to be traced to the Sikyonian master's famous Didymaean Apollon. In the



Appendix, the inscription is republished: (reverse) *Ποθίας ἑραται[εὺς] | καὶ Ἀσχιῶν ἀν[ε]θ[έτα]* || (direct) *φι..... | Πρω[ε]..... ἀργυ[ρο]υτοῦσι.* P. F[oucart] discusses the date of the inscription, which, on epigraphic grounds, is probably to be placed at about 450 B. C., which is fifty years later than the date apparently required by the statue on purely archaeological grounds.—P. FOU CART, *Note on an Inscription from Olympia* (pp. 289–96). This inscription, published and restored by Treu in *Arch. Zeit.* 1879, p. 212 (Roehl, *I. G. A.*, No. 380), has hitherto been referred to Theagenes of Thasos (Paus. vi. 11. 2). The reasons for this identification are most instructively criticised. The author, however, restores the inscription in a more satisfactory manner, as that of the Rhodian Dorieus son of Diagoras (Paus. vi. 7): the points in favor of this identification, as against Treu's, are the presence of *ἀνοικί* in the text of Pausanias and in the inscription; and the exact concurrence of the number of games mentioned in Paus. with those that the stone would most naturally have borne, judging from the fragments. The use of the Ionic alphabet in the inscription of a Rhodian is shown to be not without abundant precedent (*A. Z.*, 1878, p. 129; *ibid.* 1880, p. 52; Roehl, *I. G. A.*, No. 500; Kirchhoff, *Studien* (pp. 40–49).—A. E. ΚΟΝΤΟΑΕΔΩΝ, *Miscellanies, with notes by P. F[oucart]* (pp. 296–301). Ten short inscriptions from Chalkedon in Bithynia, Smyrna, Tralleis, Magnesia near Sipylus, Sparta in Pisidia, and of unknown provenience (*προελεύσεως*). No. 1, of pre-Roman times, illustrates the early connection between Megara and Chalkedon, and furnishes the names of hitherto unknown officials, *ἀνκιστῆρες*. These inscriptions, chiefly of Roman times are mortuary, dedicatory and gymnastic.—BOOK REVIEWS (pp. 302–4). G. F[ougères] briefly reviews TH. HOMOLLE, *Les Archives de l'Intendance sacrée à Délos* (315–166 B. C.), Paris, 1887; and, by the same author, *De antiquissimis Dianae simulacris Deliacis*, Paris, 1885. J. H. WRIGHT.

ΕΦΗΜΕΡΙΣ ΑΡΧΑΙΟΛΟΓΙΚΗ. JOURNAL OF THE ARCHÆOLOGICAL SOCIETY IN ATHENS. 1886. No. 3.—FR. STUDNICZKA, *Representations of Athens upon Fragments of Pottery from the Akropolis of Athens* (pl. 8). Fragments of five representations are published. No. 1, upon a fragment of a pinax, represents the birth of Athena in the manner familiar to us from black-figured vases. The style is like that of Korinthian pinakes, but an inscription shows that the work is Attic. This is the oldest extant representation of the birth of Athena, and the oldest extant piece of Attic painting except the "Dipylon-vases." The date suggested is the second half of the seventh century. No. 2, upon what seems to be part of the cover of a large pyxis, represents the lower part of an Athena. The figure must have stood in the position of a Palladion. A very large shield (Aegis) adorned with large snakes must have hidden the greater part of

the figure. No. 3, upon what seems to be a fragment of an amphora, represents the upper part of an Athena. She wears an Aegis, and has a shield, spear, and high-crested helmet. Behind her, part of a trident is visible, and before her a hand holding a staff. Perhaps the strife of Athena and Poseidon was represented here in the form of a *sacra conversazione*. The painting is very careful and elaborate. The colors used are those in vogue before the introduction of the black-figured style: white, red, and reddish-brown, beside a little yellow. The style resembled that of Amasis, to whom this work is conjecturally ascribed. He is believed to have been a man of foreign, probably Libyan, origin, who lived at Athens. No. 4, upon a piece of a small kylix, shows part of a seated Athena with an Aegis upon her outstretched left arm. The seat is black, the rest of the painting is executed in a non-lustrous, reddish color, which does not, however, hide the black outlines,—a rare mixture of the black-figured with the polychromatic manner. No. 5, upon seven fragments of a flat dish, represents in black, on a glossy yellowish ground, fragments of an Athena in warlike attitude. The snakes of the Aegis are alternately bearded and beardless. Several figures of Athena are mentioned, the garments of which are adorned with representations of athletic contests. It is suggested that such representations may have been embroidered upon the Panathenaic peplos.—P. KABBADIAS, *Archerinos the Chian* (figure). The following inscription has been found on the Akropolis. It is cut upon a fragment of a marble column with Doric flutings . . . (Ἀ)ρχερμος ἐποίησεν ὁ γῆ(ος) | . . . (ἀντ)θεσεν Ἀθηναίαι πολέω(ι). It is suggested that one of the statues found near the Erechtheion may be the work of Archerinos, but, at any rate, the inscription proves that he worked at Athens or for Athenians. Perhaps Archerinos introduced at Athens the art of working in marble, which presently supplanted the older Attic art of wood-carving. Near this inscription a bronze head was found. This is conjecturally ascribed to Theodoros of Samos, with reference to an inscription published *Εφ. Ἀρχ.* 1886, p. 81, No. 5.—K. N. DAMIRALIS, *Inscriptions from the Akropolis*. Three fragmentary inscriptions are published. The first contains part of a decree in honor of the city of the Tenedians and Aratos and his brothers. *Cf. C. I. A.*, II. 1. No. 117. The other two are also fragments of honorary decrees of the fourth century B. C.—I. PANTAZIDES, *Corrections to an Inscription from Epidaurios and a passage of Pausanias*. A number of false readings and especially false punctuations in the inscription (*Εφ. Ἀρχ.* 1883, p. 229, No. 60) are corrected. The inscription is one of those concerning cures. Paus. II. 36. 1, we read Ἀλικὸς λόγος ἐν στήλαις τοῖς ταῖς Ἐπιδαυρίων. Now several Ἀλικοί, i. e. men from Alike, are known from inscriptions, and the passage is emended to Ἀλικῶν λόγος κτλ.—P. KABBADIAS, *Inscriptions from the Excavations at Epidaurios*. No. 103 is an account of the expenses for

the building of the temple of Asklepios. It is written on two sides of a slab of marble, is divided into four columns, and contains in all 305 lines. The work was all done by contractors, many of whom were foreigners, and appears to have been allotted to the lowest bidder. The names of the contractors are given as well as those of the men (probably prominent Epidaurians) who were surety for them (*ἐγγυηταί*). The whole work was under the direction of Theodotos the architect, who was paid by the year at the rate (apparently) of one drachma a day. He drew his pay for three and a half years and seventy days, which gives us an idea of the time employed in the building. The contracts for all parts of the temple are specified, and this makes it certain that the temple to which the inscription relates is that of Asklepios, although this is nowhere stated; for the inscription mentions all the parts of a peripteral Doric temple with prodomos but no opisthodomos. Now of the two temples at Epidauros (that of Asklepios and that of Artemis: plans of both are given) that of Asklepios alone answers to this description. The signs used for numbers are peculiar. X = 1000 dr., E = 100 dr., — = 10 dr., . = 1 dr., l = 1 obol, < or (= ½ obol. The characters used seem to fix the early part of the fourth century as the date of the inscription. An *ἐργαστήριον* is mentioned, doubtless a temporary workshop. *Ἡερίστασις* seems to be used to denote the porch about the cella.—B. STAES, *Archaic Relief from the Akropolis* (pl. 9). An archaic relief is published. At the left stands Athena, clothed in long garments which fall in artificial archaic folds. She wears a helmet, the crest of which was once probably executed in color, but has now disappeared. She holds her right hand against her breast, while with her left she holds a fold of her robe. Opposite Athena stand two draped female figures of which only the lower part is preserved. Between Athena and the first of these stand two diminutive figures, probably worshippers, and a similar figure is inserted between the two female figures first mentioned. With these small figures is an animal only the hind part of which remains. It appears to be a sow, though the writer suggests that a cow may be meant. The relief is executed in the highest style of archaic art. The stone is broken into four pieces.—CHR. D. TSOUNTAS, *Catalogue of Names*. An inscription from the Stoa of Attalos is published. It contains a list of nearly 60 names.—PLATE 10 represents a marble head from Eleusis, about which an article is promised for the next number.

HAROLD N. FOWLER.

GAZETTE ARCHÉOLOGIQUE. 1886. Nos. 9-10.—E. JEANNEZ, *The altar-piece of the Passion in the church of Ambierle in the Roannais* (pls. 27, 28). This church received as a gift from a noble of the Forez, Michaud de Chaugy, in 1466, a large altar-piece with closing doors, for the high-altar of the church. It is a magnificent work of primitive Flemish art,

still in a wonderful state of preservation. This triptych is composed of three compartments which contain, in richly-carved niches, seven of the principal scenes of the Passion carved in wood in the round. An oaken framework incloses the whole, which is covered by six doors painted on both sides. In the central carved compartment the Crucifixion is represented; on one side, the Descent from the Cross, the Deposition, the Resurrection; and on the other, the Kiss of Judas, the Crown of thorns, and the Flagellation. Each group is surmounted by an elegant arcade in flamboyant Gothic. The figures and decoration were gilt and painted: the composition is fine and the expression and action remarkable. Of even greater importance are the paintings on the four large lower doors, which represent the donator, his wife, father and mother, all kneeling in prayer. The coloring is powerful, the drapery fine, and the conception simple. Though given in 1466, according to the inscription, the paintings were executed earlier, between 1460 and 1463. They were in Beaune, before being transported to Ambierle, and, as the Sire de Chaugy was in the service of Philippe le Bon of Burgundy, the name of Roger van der Weyden naturally presents itself as that of the painter of this altar-piece: he is also proved to have been brought into connection with the Sire de Chaugy, and he is well known to have executed works in Beaune, Dijon, and other places in Burgundy.—M. COLLIGNON, *Archaic marble torsi from Aktion (Louvre)* (pl. 29). The two torsi here reproduced were found in 1867-68 in the ruins of the temple of Apollon at Aktion, when M. Champoiseau carried on excavations there. They have been in the Louvre ever since, without being suitably illustrated; but the interest excited by M. Holleaux's discovery of similar statues at Perdikovrysi (Boiotia), has brought them out of their obscurity. The heads and part of the legs are wanting: the altitude is exactly that of the Apollon of Orchomenos, and the statues of Thera, Perdikovrysi and Tenea. They are attributed to the second quarter of the VI century B. C., as less ancient than those of Thera and Orchomenos and anterior to that of Tenea. In this connection, a useful list is given of this class of archaic statues. In reference to the Egyptian character of the statues, Prof. Collignon thinks that the influence of Egypt was exercised on early wooden prototypes of these marble statues, and he gives a curious example of such a nude male xoanon in wood from a red-figured amphora in the British Museum.—F. DE MÉLY, *The great cameo of Vienna* (pl. 31). This famous cameo has been supposed, on the authority of Peiresc, to have been brought from Palestine and given to Philippe le Bel by the Knights of St. John, and by the latter given to the convent of Poissy; to have been taken during the religious wars and sold to Rudolph II for twelve thousand gold pieces. From documents here brought forward, it appears that the cameo was preserved throughout the Middle Ages at S. Servin at Toulouse. It was

so prized and held in such veneration that Pope Paul II offered to the city, in exchange for it, to build a stone bridge over the Garonne, to give 50,000 gold pieces besides, and to double the livings of the canons. Francis I, by his menaces, forced the church to lend it to him in 1533, as he wished to give it to Pope Clement VIII. It is uncertain whether it returned to France after the Pope's death, and when it became the property of Austria.—A. NICAISE, *An ancient marble bust found at Chatelet* (pl. 32). This work was probably found during the excavations carried on at Chatelet during the latter part of last century: it may represent Antinoüs.—E. MÜNTZ, *Edited frescos of the Papal palace at Avignon and the Chartreuse at Villeneuve* (third article) (pl. 33). This paper is entitled *Chapel of St. Martial*, concerning whose painted decoration by Matheus Johanetti of Viterbo and several other Italian and French painters there are documents between 1343 and 1346. A careful description is given of all the frescos, which reproduce incidents in the life of St. Martial. In comparing them with Italian Giottesque paintings, M. Müntz finds many points of similarity but less inspiration, less dramatic feeling, and a more ordinary style and composition.—H. DE CURZON, *The church of Nogent-les-Vierges* (Oise) (pl. 30). This small church is interesting from its finely-proportioned bell-tower and the three periods of its construction. The aisleless nave appears to belong to the early Romanesque style: the transept, with three aisles, bears the central tower, and belongs to the XII century: the large Gothic three-aisled choir, though it contains details both earlier and later, may be assigned to c. 1241.

Nos. 11-12.—R. DE LASTEYRIE, *Archæological study on the church of Saint-Pierre d'Aulnay* (Charente-Inférieure) (pls. 34, 35, 36). This remarkable church, on the borders of Poitou and Saintonge, has never been carefully studied, notwithstanding its artistic merit and fine state of preservation. Its history is obscure and its age cannot be proved by documents, though its style assigns it to the middle of the XII century. It is here illustrated with three heliotype plates and several cuts. The nave and aisles both have a pointed tunnel-vault, like most churches of Poitou. The architecture of the church, though worthy of study, is surpassed in interest by its rich figured and ornamental sculpture. The three portals are filled with reliefs, and even the windows of the apse are richly decorated.—A. CARTAULT, *Greek terracottas: Pan and a Nymph, Aias and Cassandra* (pls. 37, 38). After an introduction, classifying this scene under three aspects, the writer describes the group here illustrated. Pan and the nymph are seated side by side in front of a herma, and she is repelling his advances by pinching his ear. Quite a number of terracotta groups figure scenes taken from the Trojan war, and that on plate 38 apparently represents the rape of Cassandra by Hektor: the first work is in good Greek style, the second clumsy and late.—AL. SORLIN

DORIGNY, *A torso of Hadrian in the British Museum*. In this fragment of a statue found on the site of Kyrene by Beechy, in 1821, the writer recognizes a portrait-statue of Hadrian, analogous to that now in the museum of Tehinly-Kiosk at Constantinople, of which it is doubtless the original. It was probably executed in the Cyrenaica, as the cuirass bears the front face of Zeus Ammon, the symbol of the province.—ERNEST BABELON, *A dancing Satyr: bronze statuette in the Cabinet des Médailles* (pls. 39, 40). This statuette, 40 centim. high, has long remained unnoticed. It is in perfect preservation, and evidently a replica, executed in the first century, of some chef-d'œuvre of Greek sculpture. A review of the various types of Satyrs created by Greek artists shows that of Myron representing Marsyas to be the only possible prototype of the present statuette, which appears to approach more nearly to the original than other more or less free replicas that have been recognized: the Naples, Lateran, and Patras Satyrs. The archaic treatment of hair and beard, the rigidity of the forms, are Myronian. The question, as to what objects the Satyr holds in his hands, is difficult to decide, each being broken off: the writer conjectures a wine-horn in the raised and a quarter of game in the lowered hand.—L. COURAJOD, *The door of the tabernacle of the baptismal font in the Baptistery at Siena* (pl. 41). This basrelief of enamelled bronze forms part of the Ambras collection in the Museum at Vienna. The subject is Christ risen, bearing his cross: above, the Annunciation is represented by two minute figures. M. Courajod's investigations have shown that this relief was originally the door of the tabernacle of the famous baptismal font at Siena, and was executed by Giovanni Turini in 1434.—EUG. PIOT, *On a Missorium of the collection of M. Eug. Piot* (cont. and end). Of the ten *Missoria* known or preserved the one here published is the best-preserved, though in point of size it takes only the fourth rank. It is of molten silver. The subject of the relief is Herakles strangling the Nemean lion, and points by its style to the period of the last Antonines. It formed part of the collection of the Marchese Carlo Trivulzio about the middle of last century. A. L. F., JR.

GAZETTE DES BEAUX-ARTS. 1886. June.—ALFRED DE LOSTALOT, *The Salon of 1886: Painting* (1st article).—PAUL MANTZ, *Andrea Mantegna* (3rd article). Mantegna having worked at Padova, Verona, and possibly at Venezia, moves to Mantova about the year 1460, where he is occupied in decorating the castles of the Marquis Lodovico Gonzaga.—HENRI DE CHENNEVIÈRES, *The Balls of Marie-Antoinette*.—REVIEWS and BIBLIOGRAPHY.

July.—PAUL MANTZ, *Andrea Mantegna* (4th article). Mantegna continues at Mantova under the patronage of Federico and Giov. Francesco II di Gonzaga. In 1485 he painted a Madonna for the Duchess of Ferrara,



probably the very picture recently uncovered at Milano. During the same year he began the celebrated Triumph of Julius Caesar. In 1488 he goes to Roma and decorates a little chapel for Innocent VIII and painted The Virgin seated upon a rock. In 1490 returned to Mantova.—ALFRED DE LOSTALOT, *The Salon of 1886: Sculptures, drawings and engravings* (2d and last article).—ARY RENAN, *Gustave Moreau* (2d and last article).—EDMOND BONNAFFÉ, *Studies on Furniture in France in the XVI century* (5th article). He distinguishes the types of the *armoire* and cabinet of this period.—CH. EPHRUSSI, *The Medal-makers of the Renaissance*. A review of the sixth livraison of the work of Alois Heiss, treating of Sperandio of Mantova.—CORRESPONDENCE.

**August.**—PAUL SÉDILLE, *Modern Architecture in England* (3rd article).—PAUL MANTZ, *Andrea Mantegna* (5th article). After his return from Roma, with a new inspiration from antiquity, Mantegna paints two pictures of Judith, the Judgment of Solomon, and completes the Triumph of Julius Caesar. In 1496 he had finished the Madonna della Vittoria, in celebration of the battle of Fornuovo. To his later years belong also the Parnassus and Wisdom victorious over the Vices. He died at Mantova Sept. 13, 1506.—E. GOT, *Concerning the Museum of the Comédie-Française*.—H. DE GEYMULLER, *The latest works on Leonardo da Vinci* (2d article).—ÉMILE MOLINIER, *The exposition of the historic art of Limoges*. A special notice of some objects of the XII and XIII centuries.

**September.**—J. A. CROWE, *Sandro Botticelli* (1st article). Born in 1447, the pupil of Fra Filippo, and associated with the Pollajuoli, Botticelli becomes later imbued with the principles of the goldsmith's art. For the Medici he paints the Adoration of the Magi, the Birth of Venus, Spring-time, and Pallas and the Drinking Bacchus. To this period belong the small panels at Dresden representing the Legend of Saint Zenobia, also the frescos in the Sistine Chapel.—LOUIS COURAJOD, *The imitation and counterfeiting of objects of ancient art during the XV and XVI centuries* (1st article). Examples of medals and bronze figurines are cited where the dependence upon an antique model is made evident.—EDMOND BONNAFFÉ, *The boxwood Hercules of Hertford House*. From the inscription on the base, reading: OPVS FRANCISCI AVRIFICIS P., the statuette had been attributed to Francesco Mocchi (1580–1648). M. Bonnaffé brings to light a passage from the Paduan Chronicles of Bernardino Scardeone describing this statuette as made by Francesco, a Paduan silversmith, in 1520, and sold to Marco Antonio Massimo for 100 gold crowns, the equivalent of 5,000 francs.—PAUL MANTZ, *Andrea Mantegna* (6th and last article). To the period just preceding his death belong the Comus, the Triumph of Scipio, a Saint Sebastian, and the Christ bewailed by the holy women. His engravings cannot be accurately dated, but may be roughly classified as pro-

ceeding from a ruder to a softer and surer manner of execution.—SPIRE BLONDEL, *Gilded leather*. Stamped and painted leather made as early as the XI century in Cordova. During the Renaissance period, the art spreads over Europe, reaches its climax in the XVII century, and then declines.—SALOMON REINACH, *Courier of Ancient Art*.—E. DURAND GRÉVILLE, *Correspondence from America*.

**October.**—ANDRÉ MICHEL, *The Museum of Brunswick*.—H. DE GEY-MULLER, *The latest works on Leonardo da Vinci* (3d and last article).—LUCIEN MAGNE, *The Museum of stained glass*. Though hardly a year old, the Museum of stained glass in Paris contains important specimens of colored glass of the XII and XIII centuries, and examples of less importance of the Renaissance period.—LOUIS COURAJOD, *The imitation and counterfeiting of objects of ancient art during the XV and XVI centuries* (2d and last article). The special dependence of certain artists on antique models is further illustrated.—H. HYMANS, *Belgian correspondence*.—JULES LAFORGUE, *Centenary of the Royal Academy of Arts of Berlin*.—ANDRÉ PÉRATÉ, *Italian Correspondence*.

**November.**—EDMOND POTTIER, *The Antiquities of Susa brought to the Louvre by the Dieulafoy mission*. The substructure of the palace of Artaxerxes at Susa was found to contain bricks belonging to a frieze representing archers. This frieze is referred to the time of Darius (521–485 B. C.), and the archers are thought to represent the special guardians of the King. The influence of the Greek Art of Ionia is brought forward to explain the style of the sculpture.—PAUL MANTZ, *A Tour in Auvergne* (1st article): *Andrea Mantegna and Benedetto Ghirlandajo at Aigueperse*. In the chapel of the church at Aigueperse (Puy-de-Dôme) is a Saint Sebastian painted in the best style of Mantegna. As it hails from the house of Bourbon it might have come to Aigueperse through Clara of Gonzaga, sister of the Marquis Francesco II, who married Gilbert of Bourbon in 1481. In the church is a charming Nativity with an inscription ascribing the painting to Ghirlandajo and giving the date, which unfortunately is not quite legible.—ÉMILE MICHEL, *Gérard Ter Borch and his family* (1st article). A biographical notice of the father Gérard, the sister Gesina and brother Moses.—EUGÈNE PLOX, *Leone Leoni and Pompeo Leoni*. A résumé of the volume, which has now been published, entitled *Les maîtres italiens au service de la maison d'Autriche: Leone Leoni, sculpteur de Charles-Quint, et Pompeo Leoni, sculpteur de Philippe II*.—HENRI HYMANS, *Belgian correspondence*.—H. HYMANS, *German correspondence*: An exposition of ancient pictures at Düsseldorf.

**December.**—PAUL SÉDILLE, *Modern Architecture in England* (4th article).—J. A. CROWE, *Sandro Botticelli* (2d and last article). About 1475 he painted the Assumption of the Virgin, now in the National Gallery,

London. In 1481 he paints upon the walls of the Sistine Chapel of the Vatican. In 1482 he returns to Firenze. In the year 1500 he joins the sect of the *piagnone*, and henceforward his pictures give evidence of his having relied too much upon his assistants.—ANDRÉ MICHEL, *The Museum of Brunswick* (2d article).—CLAUDE PHILLIPS, *English Correspondence*. The latest acquisitions of the National Gallery.—AMÉDÉE PIGEON, *Progress of the arts in England*.—PAUL MANTZ, *A Review of Lafenestre's La Vie et l'Œuvre de Titien*.—BIBLIOGRAPHY. ALLAN MARQUAND.

JAHRBUCH DES K. DEUTSCHEN ARCHÄOLOGISCHEN INSTITUTS. Vol. I. 1886. No. 3.—L. SCHWABE, *Charioteer, bronze in Tübingen* (pl. 9). A small bronze in the archaeological collection of the University at Tübingen is published and discussed. For comparison, cuts are given of a Syracusan tetradrachma and of a bronze statuette found in 1883 on the Akropolis at Athens. The Tübingen bronze appears to be a Greek original, probably of a time not later than the middle of the fifth century. A nude bearded man, with a helmet on his head, is standing with both knees bent, stretching his right hand forward, while his left hand is drawn back with considerable exertion. The position is characteristic of a charioteer, and as such the figure is interpreted. The previous mythological interpretations are discarded, and the opinion is expressed that this little bronze was a votive offering.—E. FABRICIUS, *The Plataian votive offering in Delphi*. The bronze column formed of twisted serpents, now in the Atmeidan at Constantinople, is published from a drawing. The inscription is published separately, and former readings are corrected. The first three lines read:

IO  
ΓΟΛΦΜΟΝ  
ΓΟΛ ΜΦΟΝ

The former reading of these letters led Göttling to restore as follows: Ἀπόλ(λ)ωνι θε[ε]ω[ι] σ[τ]άσαντ' ἄ[α] [ἀθῆ]ν[α] ἀπὸ Μ[η]δων, which the new reading makes impossible. The restoration proposed is: τοῖδε τὸν πόλεμον ἐπολέμαον. This is satisfactory as regards its sense, and gives to the three lines the same number of letters. The distich given by Diodoros, xi, 33.2, which was unaccounted for if the votive inscription was that proposed by Göttling, may well have been inscribed upon the pedestal. By reference to representations of tripods on painted vases, as well as to small tripods found at Olympia and tripod-bases at Athens (three cuts), it is shown that votive tripods frequently had, besides their three legs, a middle member which sometimes took the form of a column. Such a central member was not necessary as a support, but may have served in the case of large tripods as a drain for rainwater, and was certainly desirable for æsthetic reasons. The serpent-column in Constantinople was, then, the central mem-

ber of the tripod at Delphi, not its sole support. The legs of the tripod were probably of bronze, only the kettle and perhaps the handles and various ornaments being of gold. A restoration of the tripod is given after a drawing by P. Graef.—B. GRAEF, *Peleus and Thetis* (pl. 10). Two vases are published. No. 1 is an *amphora a colonette* formerly in the Campana collection (Sala A, No. 6) now in the Louvre. No. 2, now in the possession of Professor H. Heydemann in Halle, was found at Ruvo. It consists of seven fragments. No. 1 has been explained as Odysseus and Nausikaä (Bolte, *De monumentis ad Odysseam pertinentibus*), but the inscription in Korinthian letters shows that Peleus is represented. On both vases here published, Peleus is crouching in concealment, ready to seize upon Thetis. Other similar representations are discussed. The myth of Peleus and Thetis appears in two forms. According to the local Thessalian legend, Peleus overcomes Thetis. This story is kept distinct from the version according to which Thetis is bestowed upon Peleus by Zeus. Both versions are followed by the poets, but are not combined. The first version is generally adopted by the vase-painters. The second was probably told in the *Kypria*. As appendix, a catalogue of representations of Peleus and Thetis is given.—J. N. A. SVORONOS, *Scenes from the Iliad on an Etruscan Sarcophagus*. A group of nine warriors on a sarcophagus from Corneto (*Mon. Ined. dell' Ist.* xi, tav. 58; and *Annali*, 1883, tav. T. V. p. 243) is published, and explained as a representation of the scene, *Iliad* A, in which Odysseus supported by Aias and Eurypylos resists the advance of the Trojans after Agamemnon and Diomedes have been wounded and have left the field.—**MISCELLANIES.** R. ENGELMANN, *Harpy*. A vase from Vulci now in Berlin (Furtwängler, *Katal. d. Vasen*, 2157) is published. The chief representation is a Harpy holding in each outstretched hand a struggling youth. The Harpy has a face like a gorgoneion. Her head, arms and body are human, while the rest of her form is that of a bird. She has four wings. On the shoulder of the vase is a youth running toward the right. With his left hand he holds a large bird by the neck, and in his right hand he brandishes a stick.—W. MALMBERG, *On two figures from the votive offering of Attalos*. The wounds of the dead youth in Venice (*Mon. dell' Ist.* ix, tav. 20, 3) are such as would be made by a lance passing through the body. The two openings are in the same horizontal line; the lance must therefore have been in the hands of a foot-soldier. The dying warrior in Naples (*Mon.*, tav. 20, 4) is wounded in a similar way, except that the wound evidently came from above, and was therefore dealt by a horseman. The opponents of the Gauls, i. e. the Pergamenians, were, then, represented as horsemen as well as foot-soldiers. The young giant who lies at the feet of Apollon in the frieze of the great altar of Pergamon (*Beschreibung d. perg. Bildwerke*, p. 9) is mentioned as the closest parallel to the dying warrior

in Naples.—A. MILCHHOEFER, *The middle southern metopes of the Parthenon*. The eight middle metopes of the southern side of the Parthenon (Michaelis, *Parthenon*, Taf. 3, No. XIII-XX) are explained as the destruction of the children of Niobe.—A. FURTWÄNGLER, *The Praying Boy*. A cut of a gem from the collection of Baron Stosch (Winckelmann, *Descr. des pierres gravées du feu Baron de Stosch*, p. 316 n. 9; Tölken, *Verzeichniss der antiken vertieft geschnittenen Steine d. kgl. Gemmensammlung*, Vorrede, p. xx) is given. It represents, not Prometheus chained to a rock (as certain injuries to the stone led Winckelmann and Tölken to believe), but a praying youth similar to the well-known Berlin bronze. The gem, however, is derived from an older type than the bronze.—O. PUCHSTEIN, *The Praying Boy*. The stories, that this statue was found at Herculaneum, and in the bed of the Tiber, are shown to be without foundation.—A. CONZE, *The Praying Boy: a correction* (*Jahrbuch*, I, p. 8). Furtwängler is said to be the first who declared both arms of the Berlin bronze to be modern: but the priority belongs to Valentinelli (*cf. Schlie, Bull. d. Inst.* 1868, p. 173 ff.). Cornelissen's interpretation of the figure as ball-player (*Mnemosyne*, 1878, p. 424 ff.) is untenable.—BIBLIOGRAPHY.

No. 4.—A. KALKMANN, *Aphrodite on the Swan* (pl. 11 and vignette). The relation of the swan to Aphrodite is discussed, and it is suggested that the *ales equus* of Catullus (66.54) is a swan. *An Attic Lekythos* in the Berlin museum is published (pl. 11, 1). Over the waters flies a swan upon which sits a richly clothed female figure. Her garment is blown by the wind and swells out behind her. Before her flies Eros. Behind her a youth is seen sitting upon a rock and looking at her over his shoulder. The nude parts of the female figure and of Eros are white. Gold is used upon the wings of the swan and of Eros, and upon the personal ornaments of all the figures. The garment of the central figure is studded with dots of gold, and similar dots appear upon the water and in a row at the top of the picture. These dots seem to be stars, and the whole to represent the star of Aphrodite. Several representations are discussed in which Aphrodite and the swan seem to symbolize the return of spring. *An Attic vase* in the Berlin museum is published (pl. 11, 2). Aphrodite, two Erotes, and the swan occupy the middle of the painting. At each side is a Nereid seated upon a dolphin; next comes at the left Dionysos, at the right Hermes; and at the extreme right and left is a seated nymph. Aphrodite is standing behind the swan, which hides her feet. The Erotes are floating in the air. The swan is white, as are the nude parts of Aphrodite. Gold is used upon personal ornaments. Two similar representations are described. The explanation offered is that Aphrodite Anadyomene is represented. A silver plaque is compared, which De Witte (*Gazette Archéol.*, 1879, p. 17) connected with Pheidias' representation of Aphrodite rising from the sea.

Perhaps the vase-painting depends more or less directly upon Pheidias. Two reliefs published in the *Arch. Ztg.* (1864, pl. 189) are discussed. One in the Louvre, which was found at Carthage, appears to represent the *virgo caelestis* or *Venus Caelestis* of Carthage; while the other, now in Florence, and reliefs in Berlin and London are rather repetitions of well-known motifs than original compositions. A krater in Vienna (Benndorf, *Gr. u. sicil. Vasenb.*, p. 78) with a representation of six deities, one of whom is seated upon a swan, has been variously interpreted. Here the figure upon the swan is explained as Aphrodite, though a complete interpretation is not attempted.—H. HEYDEMANN, *Representations of Phlyakes upon painted vases*. The Phlyakes were the comic actors of Magna Grecia. The vases upon which they are represented are all, with two exceptions, from Magna Grecia. The most usual form is the krater, though the oinochoe occurs five times, and other forms occasionally. The style of drawing is easy and sure, sometimes even careless, with excessive ornamentation. All these vases belong to the third century B. C., and most of them to the first half of the century. The phlyakes usually wear ridiculous and ugly masks except where something is gained by omitting them. Male figures wear the phallos. The actors are stuffed out with cushions, unless a contrast between fat and lean persons is to be represented, and over these cushions tights are worn to keep them in place. The clothing which the actors wear over these stuffings is that of ordinary Hellenic life, except when mythological personages are represented, in which case they are distinguished by their usual attributes. The scenes represented are sometimes Dionysiac processions, sometimes comic representations of mythical events or of ordinary human life. Though some of these paintings may represent scenes of plays as they were given on the stage, we are unable to connect any one scene with any known play. In spite of the resemblance of the actors here represented to those of the old comedy, it is not likely that these paintings are derived from the old comedy, for the time of their manufacture is much too late, but coincides with the period of the greatest popularity of the phlyakes of Lower Italy. A catalogue of 53 vases with representations of phlyakes is given and illustrated with fourteen cuts. An appendix consists of a descriptive list of 97 plates which were to have composed the fifth volume of Tischbein's *Collection of Engravings from ancient vases*.—MISCELLANIES. M. FRÄNKEL, *A Vase of Hischylos* (pl. 12). A vase-painting in the Berlin Museum, No. 2100, is published. A bearded man is represented who holds a cup in his hand. He wears a chlamys, boots, and a peculiar headdress like that of a woman. The figure is black. The inscription is  $\Gamma\alpha\chi\acute{o}[\lambda]o\varsigma\ \epsilon\pi\alpha\iota\kappa\tau\acute{\epsilon}\varsigma$ .—E. AFSMANN, *On the ship-pictures of the Dipylon-vases*. The form of the sail on the fragment published in *Mon. ined. d. Inst.* ix, tav. 40, 4 supports Kroker's view, that the paintings



of the Dipylon-vases are derived from Egyptian originals. The appearance of a deck as well as of a beak on the ships of the Dipylon-vases is opposed to the common theory, according to which these vases are of very great antiquity.—BIBLIOGRAPHY.

HAROLD N. FOWLER.

JOURNAL OF HELLENIC STUDIES. Vol. VII. No. 2. Oct., 1886.—E. J. POYNTER, *On a Bronze Leg from Italy*. The British Museum has recently acquired a superb fragment representing the right leg of an armed figure in motion, of heroic size. The leg is preserved from above the knee to the middle of the foot, and is armed in a greave bearing a Gorgon-head in front of the knee-pan. Mr. Murray furnishes some notes on which the article is based. M. Piot, from whom the fragment was obtained, was of opinion that it represented a runner in the armed race. To this Mr. Murray objects, that the action of the muscles is not that of a runner, and that with the leg were found three pieces of drapery, which precluded its representing a runner, since the armed race was run without drapery of any kind. The greaves were abandoned as cumbrous about 400 B. C. Mr. Murray accepts a date of about 420 for the statue, on the ground that it is scarcely conceivable that a work of such largeness and simplicity of style could have been produced at a later time; while the Gorgon-head bears a striking analogy to coins of the VI century, and the border ornament of the drapery belongs to the same period. The attitude was of one standing with weight of body on left leg, the right thrown a little back, only the front of the foot touching the ground, as in an armed statuette, perhaps of Ares, in the Museum. Mr. Poynter gives a series of four studies of legs from the living model, to show that in no backward attitude of the leg could the muscles take the aspect presented by the bronze, but it must have been in advance with toes resting on the ground. The bronze greave is made to express all the action of the muscles beneath.—J. E. HARRISON, *The Judgment of Paris: two unpublished Vases in the Graeco-Etruscan Museum at Florence*. The publication of these two vases of the early black-figured type, depicting the judgment of Paris, gives occasion for a classification of the various types of the myth on vases, and a suggestion as to the origin of its earliest form, namely, a procession composed of Hermes followed by the three goddesses. The processional form, and the absence of Paris from the scene are not to be explained, with Welcker, as due to some special literary emphasis, nor, with Lückenbach, to the love of archaic art for processions, but to the adoption of the type of Hermes leading the Charites. Three other types are to be noted: (1) procession form, Paris present and stands facing Hermes; (2) procession form, Paris present seated, and usually surrounded by some attempt at scenic effect, a tree, house, flock; modified by the goddesses arriving in chariots, or their num-

ber reduced to two or one; (3) procession form abandoned, Paris seated or standing, the three goddesses grouped around in every variety of pose, often many unimportant accessory figures.—E. A. GARDNER, *The Early Ionic Alphabet*. The inscriptions on the pottery found in the temenos of the Milesian Apollon at Naukratis by Mr. Petrie show that the Abu Simbel writing of the mercenaries of Psammetichos is not to be regarded as the oldest form of the Ionic alphabet, but rather a local variety prevailing in Rhodes, in which the Omega was not yet in use. While the Abu inscriptions belong to the time of the second Psammetichos, at Naukratis Omega had already been employed for some fifty years among true scions of Miletos, and is thus pushed back a century beyond the supposed date of the lion from Branchidai now in the British Museum, which has been hitherto regarded as exhibiting the earliest example of its occurrence.—C. WALDSTEIN, *Notes on the Collection of Ancient Marbles in the possession of Sir Charles Nicholson, Bart.* These marbles are from Asia Minor, and all, except one, have been described by Michaelis, *Ancient Marbles in Great Britain*. The single exception is a mutilated statue, represented in the plate. Its pose illustrates the type of Hermes in the Hermes of Andros at Athens, the Belvidere Hermes, and the Farnese Hermes, in the British Museum. These are all traced back to an original prototype in the Praxitelean Hermes of Olympia, but are later than Lysippos, and have undergone changes in the Lysippian direction, and passed through the bronze technique. This is less pronounced in the Hermes of Andros, which still retains much of the dreamy sentiment. The others have more decision and are more mechanical, showing a greater reliance on the skilful use of tools, as so often found in Roman work. The Nicholson statue approaches the technique of the Andrian, but with a greater insistence on a more realistic indication of the muscles, and the head is iconic, like that of Caius Ofellius Ferus discovered by Homolle at Delos (*B. C. H.*, 1881), and recognised by Overbeck as a Hermes type, a modified replica of the Praxitelean. This forms in fact the link between the last and the group of other statues mentioned above, and belongs to the middle of the second century B. C., when we have mention of the custom of borrowing types from earlier Greek works in connection with the revival of Greek art at Rome.—L. R. FARNELL, *The Works of Pergamon and their Influence*. This is mainly a description and criticism of the later additions to the frieze of the great altar. It is noticeable that here and in the frieze of Priene alone is Kybele given an active share in the gigantomachy. Throughout the frieze the sculpture so far lacks the faculty of vivid characterization that few divinities are distinctly recognisable, and these are made so by certain obvious and conventional attributes, rather than by any individual character appearing in the forms or countenance. The absence of high

spiritual expression is due not to a reserve power but to a failure of power. A small head in the British Museum originally described as that of a satyr from Trebisonde is wrongly identified as such, and next after the "Dying Alexander" stands in the closest relationship to the Pergamene frieze.—CECIL SMITH, *Nike Sacrificing a Bull*. This well-known type is illustrated by a bronze mirror-case from Megara, recently acquired by the British Museum. It represents a well-clad Nike pressing with her knee on a fallen bull, and drawing up his head by the nose while her right hand holds the knife ready for the blow. The earliest known type is that of the balustrade of the temple of Nike at Athens, and the suggestion is made that it passes on from this,—where the Nike is erect with one knee on the bull which she stabs, where she is fully draped and is of a decidedly feminine character,—through a series of developments, till she kneels beside the bull, the knife hanging purposeless in her hand, her body undraped and her form androgynous in type.—G. HIRSCHFELD, *C. Julius Theopompos of Knidos*. Among the noted men of Knidos in his own day, Strabo (656) mentions Theopompos and his son Artemidoros, calling the former the friend of the god Caesar, who has been identified by Newton and Waddington as Augustus. Hirschfeld, however, relegates them to the preceding generation on the authority of a passage of Plutarch in his life of Caesar (48), in which Julius is said to have given freedom to the Knidians to gratify Theopompos, a man of literary pursuits, who is also mentioned, probably, by Cicero, *Ad Atticum*, XIII, 71. By Caesar's bounty he obtained the right of Roman citizenship and adopted the *praenomen* and *nomen* of his protector, Caius Julius, as found in three inscriptions. Accordingly, it is the son Artemidoros who attempted to warn Caesar of the plot against his life by handing him the roll containing the details of the conspiracy, on the morning of the assassination.—F. B. JEVONS, *The Rhapsodising of the Iliad*. Of the various theories to account for the composition of the *Iliad*, that of aggregation is faulty, because it is not based on a study of the conditions under which literature developed in the earliest Greek times; that of expansion, now the more popular, has confronting it the fatal objection that it fails to account for the inconsistencies now existent in the text. The present shape of the *Iliad* is due to the demands of a reading public which did not exist in Greece till 420 B. C. The aggregation and expansion theories are both concerned with reducing the limits of the poem within the possibilities of oral delivery at a single sitting. This would be necessary for the age of the rhapsodists, who, however, have not yet been traced earlier than the sixth century. But the *Iliad* existed before this, and the only period when an audience was to be found of the nature postulated by the production of the poem as we have it, was the epic period—the period of the earliest audience known, that of the family of the chieftain, continuing the same from night

to night, in which the tale begun one evening may be continued on the next. Hence it is to this period that the composition of the *Iliad* is to be assigned, and practically in its present length also. Fick has proved conclusively that it was originally composed in Aiolic, and was Ionicised at the end of the sixth century. This was done by the rhapsodists, who did not achieve the task at one stretch, but piecemeal, selecting such portions as suited the locality, the audience, the occasion; and some portions containing references to Aphrodite were Kypriotised before they were Ionicised. To the rhapsodists, then, are to be attributed the inconsistencies of our present text. Some are due to their habit of rounding off their recitation by a few lines which wound up their extract very well, but which, if read as part of the continuous text, cause much confusion. Others are to be referred to inserting a line or two to recall or explain to their audience features of the story necessary for the comprehension of the extract. That an incident—rhapsody or book—is now easily detachable proves only that it was frequently detached for recitation, not that it originally had an independent existence, still less that it is an interpolation. Indeed, we know on good external evidence that the *Iliad* was rhapsodised. We do not know, and there is no external evidence of any description which leads us to suppose, that it was ever expanded. The consequences of a *vera causa* should be exhausted before having recourse to the action of causes purely hypothetical. The rhapsodists are a *vera causa* in producing the inconsistencies of the poem; expanders and diaskeuasts are not.—J. B. BURY, *The Lombards and Venetians in Eubœia*. This is an attempt to unravel the tangled thread of Negroponte history, which is a missing chapter in Finlay, from 1205 to 1303. The materials are taken mainly from Hopf's work.—H. F. TOZER, *A Byzantine Reformer*. The object of this paper was to give some account of the scheme of political and social reform for the Peloponnesos which was propounded in 1415 by Gemistos Plethon, who is noted for the prominent part which he played in reviving the study of the Platonic philosophy in Western Europe. In his proposed reforms he was largely influenced by the writings of Plato. Society should be divided into three separate classes: (1) the cultivators of the soil; (2) those employed in trade and manufactures; (3) those whose function it was to maintain order. He even advocated the socialistic doctrine, that the inhabitants of the country at large have an inalienable right to the possession of the soil, and the ownership of this should be vested in the state, to the exclusion of all private holdings; and, while acknowledging the harshness involved in such a change, he excuses it on the plea of the necessities of the case and the pressure of circumstances, and expresses his willingness to withdraw his proposal in favor of any other which could claim to be a better solution of their difficulties. It is hardly necessary to say that his proposed reforms were never carried into execution.

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MITTHEILUNGEN DES K. DEUTSCHEN ARCHÄOLOGISCHEN INSTITUTS. ATHENISCHE ABTHEILUNG. Vol. XI. No. 3.—F. DÜMMLER, *Communications from the Greek Islands*. IV. *Oldest Nekropoleis in Kypros* (3 supp. plates). From June to Sept. 1885, Dr. Dümmler made investigations in the service of the German Archæological Institute at Athens for the purpose of determining to what races and epochs the various graves of Kypros belong. He finds that L. Palma di Cesnola by his careless, or worse than careless, reports of excavations and discoveries has caused great confusion. Dr. Dümmler sums up the results of his investigations concerning the oldest nekropoleis in the following words: "The oldest nekropoleis in Kypros belong to an inland race (*i. e.*, a pastoral and agricultural people), perhaps Semitic but certainly pre-Phoinikian, whose remains show a so detailed agreement with the civilization discovered by Schliemann at Hissarlik, that mere influence cannot be assumed, but identity of race must be inferred. The remains of this population exhibit a development of the Trojan civilization, without being on that account necessarily of later date. They extend at latest down to the Doric migration, and probably back into the third millenium before our era." This statement is supported by a careful description and discussion of: (i) the extent and distribution of the oldest nekropoleis; (ii) the form and arrangement of the graves; (iii) the contents of the graves, consisting of (1) objects of stone, metal, *etc.*, (2) vessels of terracotta, (3) idols, terracotta figures, *etc.*; and (iv) the ethnographic position of the oldest nekropoleis. The Greeks of Kypros, who spoke an Arkadian dialect, appear to have come to the island before the Doric migration, and to have brought with them their non-Phoinikian alphabet.—H. G. LOLLING, *Lesbian Inscriptions*. Sixty-three inscriptions from Lesbos are published. No. 1 is a new publication of the inscription *Arch. Ztg.* 1885, p. 142f. No. 14 is a revision of the inscription published by Conze (*Reise auf der Insel Lesbos*, iv. 3). No. 15 is a revision of a well-known decree of the time of Alexander the Great (Hicks, *Manual of Greek Historical Inscriptions*, p. 225). No. 16 is a revision of *Arch. Ztg.* 1885, p. 150. No. 24 was first published by Anagnostis (*Ολίγα τινα περὶ Λέσβου*, 1871, p. 8). No. 36 was copied by Cyriacus, *cf. Ephem. Epigr.* II, p. 4, No. XI. No. 41 is *C. I. G.* 2201. No. 44 is Conze, ix. 2. The rest are new, mostly of Roman times. They consist of fragmentary decrees, votive inscriptions, funeral inscriptions, *etc.*—E. PETERSEN, *Appendix to p. 269, No. 11*. A metrical inscription on a gravestone in Mytilene (No. 11 in Lolling's article) is given with restorations and a translation. The deceased are Pompeius Spurios and his sons Nestor and Hedylos.—W. DÖRPFELD, *The Temple in Korinth* (pls. 7, 8). Dr. Dörpfeld's excavations in January and February 1886 have determined the ground-plan of the temple. It had six columns at each end (E. and W.), and fifteen on each side (N. and S.). Each end was

formed as a *templum in antis* with two columns between the *antae*. The columns at the ends measure 1.72 m. in diameter, those on the sides 1.63 m. The intercolumniations at the ends are 4 m., at the sides 3.70 m. The length of the temple, measured on the upper step, was about 53.30 m. There was an eastern and a western cella, the first about 16 m., and the second about 9.60 m., in length. A foundation as if for a statue was found in the western cella. These two apartments were entirely separate, and each was entered from the outside. The temple consisted, then, of two sanctuaries, *i. e.*, it was a double temple. In each cella were two rows of columns, in the eastern one probably four columns in each row, in the western only two. The porch before the eastern cella was only 2.71 m. deep, while that at the west was 4.23 m. deep. The foundations of the temple were laid upon the rock, which was cut to receive them, but foundations were laid only where a wall (or a row of columns) was to be built. Consequently, though the walls and even the foundations have mostly disappeared, measurements could be taken from the lines or grooves cut in the rock. At the West-front a slight but regular curvature was found in the foundation, which, being formed of the living rock, cannot have sunk under the weight of the building. The two central columns stand about 2 cm. higher than the corner columns. It is not known to what deity or deities this temple was consecrated. In the remains of a Roman or Byzantine building, some 500 m. to the north of the temple, remnants of a second Doric temple were found. This must have been hardly if at all inferior in size to the temple of Zeus at Olympia. Its site is unknown.—E. PETERSEN, *Athena-Statues from Epidauros* (figure). No. 1 is shown by an inscription to represent Athena Hygieia. With its base the figure is 0.72 m. high. This statue, as well as the others, is of white marble. The goddess is fully draped, wears a helmet adorned with a sphinx and two winged horses, and carries a shield on her left arm. Her right hand is missing, but it seems to have held something, perhaps a lance. On the base is a fragment of some object, perhaps a torch, at any rate, apparently, not a serpent. The figure resembles that of the new-born Athena on the Puteal in Madrid, and may be an imitation of the Athena in the eastern pediment of the Parthenon. The goddess is in rapid motion toward the right (of the spectator), and certainly does not resemble the traditional Hygieia. No. 2 has an inscription telling that Alexander dedicated Athena to Artemis at the command of the god (Asklepios?). This figure is represented as in rapid motion toward the left (her own right). The figure is fully draped with a double chiton, and wears a Korinthian helmet. Something else seems to have been upon the base beside the goddess. Petersen suggests that it was the olive-tree, and thinks this figure may stand in the same relation to the western pediment of the Parthenon as No. 1 to the



eastern. The olive was certainly believed to possess healing qualities. The execution of this figure is better than that of No. 1, and on the whole it seems to be older, though both are late work. No. 3 has a metrical inscription with date ἐπὶ ἐπεύῳς Ἀῶρ. Νικέρωτος. The statue is dedicated as a thank-offering for the recovery or the birth of a child. It is 0.49 m. high, without the base. The figure is fully draped, and stands quietly with the weight of the body resting on the right leg. The helmet is Attic. The aegis upon the breast of the goddess is a simple semi-circle without the gorgon's head. This figure corresponds much more nearly than the other two to our idea of Athena Hygieia.—**MISCELLANIES.** H. G. LOLLING, *The Heroön of Aigeus*. From Paus. i. 22. 4 f. the conclusion is drawn that the heroön of Aigeus was at the foot of the bastion of the temple of Athena Nike, where the temple or sanctuary of Ge Kurotrophos and Demeter Chloë is generally supposed to have been.—H. HEYDEMANN, *Painted Vase from Boiotia*. The painting of the vase published in the *Εφ. Ἀρχ.* (1883, pl. 7, p. 171 ff.) is said to go back to the same original as that of the vase from Melos, now in the Louvre, which represents the battle of the gods and giants.—O. ROSSBACH, *On the Vase from Athienu*. The archaic vase-painting published in the *Jahrbuch des k. deutschen Instituts* (1886, pl. 8) is explained as a representation of a man walking in a garden. The long object which has been explained as a staff or switch is here interpreted as the tail of the bird which is flying above the man.—E. LOEWY, *Inscriptions from Mûghla*. Two inscriptions from Mûghla in Karia are given. Both mention τὸ χοῦδὸν τὸ Ταρταυῶν. Both are votive inscriptions. No. 1 (like the inscription *Mith. Ath.* 1886, p. 203) is offered for a Rhodian.—W. DÖRPFELD, *Excavations*. Reports of excavations at Eleusis, Oropos, Thorikos, Mykenai, Epidauros and Athens (see *News Department*).—**LITERATURE.**

HAROLD N. FOWLER.

**REPERTORIUM FÜR KUNSTWISSENSCHAFT. 1887. Vol. X. No. 1.**—R. v. EITELBERGER, I. *Posthumous essay on Animation in works of art*. The importance of animation or lifelikeness in its varied forms of manifestation amongst different races, schools and individuals is traced in the history of painting and sculpture. This quality is most evident in the works of Rembrandt.—HUGO TOMAN, *An enumeration of the collection of pictures of Count von Wrshowetz in Prague from a Catalogue of the year 1723*. This catalogue enumerates 373 pictures, chiefly with signatures, and is specially interesting as 21 of these pictures have found their way to the Dresden gallery.—**COMMUNICATIONS ON COLLECTIONS, MUSEUMS, STATE PATRONAGE OF ART, RESTORATIONS AND DISCOVERIES.** L. SCHEIBLER, *Old German pictures at the Suabian Exhibition at Augsburg in 1886*. At this exhibition were gathered about 150 Suabian pictures dating earlier than the middle of the

xvi century. Notice is here taken of such signed pictures as are deemed genuine.—W. BODE, *Exhibitions in Düsseldorf and Brussels, in the autumn of 1886, of old pictures from private collections*. These pictures belong mainly to the Flemish and Dutch schools of the xvii century. Of exceptional interest in the Düsseldorf exhibition was a composition by Rembrandt, belonging to Prince Solm in Anholt, representing Diana and Actæon, signed REMBRANDT FC. 1635; also a guardroom by Terborch, in the possession of W. Dahl. The most noteworthy painting in the Brussels exhibition was a rich composition by Rubens, representing the Miracle of St. Benedict.—W. v. SEIDLITZ, *The Berlin Jubilee-exhibition*. This exhibition was marked by careful selection, and by the large number of foreign contributors. In this notice, mention is made of historical paintings by Poynter, Makart, A. Wolff, Gebhardt and Uhde, and of genre paintings by Alma Tadema, Menzel, Werner and others.—W. B., *The Blenheim Gallery sale in London*.—H. THODE, *The sale of the collection of Eugen Felix at Köln*.—H. THODE, *The sale of the collection of pictures of Amand Kries and Hubert Düster at Köln*.—*The sale of the Heinrich Moll picture collection at Köln*.—REVIEWS. Under Art history and Archæology, CARL BRUN reviews J. HEIERLI, *Der Pfahlbau Wollishofen*; A. SPRINGER reviews HENRY THODE, *Franz von Assisi und die Anfänge der Renaissance in Italien*; under Architecture, A. SCHRIKKER reviews RICHARD SCHADOW, *Daniel Specklin*, and RUDOLF REUSS, *Analecta Speckliniana*; under Sculpture, C. v. FABRICZY reviews A. DE CHAMPEAUX, *Dictionnaire des fondeurs, ciseleurs, etc.*, CARL BRUN notices BURCKHARDT, *Kirchliche Holzschnittwerke*, and A. MELANI, *Scultura italiana antica e moderna*; under Painting, W. v. S. reviews JULIUS SCHNORR VON CAROLS-FELD, *Briefe aus Italien*; under the Graphic Arts, MAX LEHRs reviews the first year's publications of the INTERNATIONAL CHALCOGRAPHIC SOCIETY; and, under Industrial Art, C. v. FABRICZY, JULES GUIFFREY, *Histoire de la tapisserie depuis le moyen-âge, jusqu' à nos jours*.—NOTES.—CATALOGUE OF BOOK NOTICES.—BIBLIOGRAPHY.

No. 2.—R. v. EITELBERGER, II. *Posthumous essay on Truth to nature in works of art*. Works of art, being expressed in bodily forms, draw their inspiration from nature. The history of Greek Sculpture and Italian Painting, as well as the testimony of great artists, bears witness to the importance of truth to nature.—WILHELM SCHMIDT, *Contribution to the history of the earliest copperplate engraving*. A more thorough consideration of playing-cards and prints brings out the importance of Köln and Nürnberg in the early history of copperplate engraving.—DORIS SCHNITTGER, *Jürgen Ovens of Schleswig-Holstein, a pupil of Rembrandt*. A careful biographical study.—KARL WOERMANN, *The Pictures from the Wrschowetz collection in the Dresden Gallery*. The insufficiency of the 1723 catalogue for the purpose of identifying as many of the Wrschowetz pictures in the

Dresden Gallery as was attempted by Dr. Toman (*Repert.* x. pp. 14-24) is made evident: only 11 pictures may be clearly identified.—**COMMUNICATIONS ON COLLECTIONS, MUSEUMS, ETC.** W. V. SEIDLITZ, *The Berlin Jubilee-exhibition* (end). Notices of portrait and landscape paintings, engraving, sculpture, minor arts and architecture.—**REVIEWS.** Under Archaeology and Art History, F. X. KRAUS gives an important summary of Christian Archaeology for 1886. Special mention is made of DE ROSSI, *Mosaici* (parts 13 and 14), of LE BLANT, *Les Sarcophages chrétiens de la Gaule*, BALDWIN BROWN, *From Schola to Cathedral*, and HASENCLEVER, *Der altchristliche Gräberschmuck*. A. SPRINGER reviews the *Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses*, FABRICZY the *Gazette Archéologique*, and KRAUS the *Kunstdenkmäler im Grossherzogthum Hessen*. Under Architecture, SCHULTZ reviews CORNELIUS GURLITT, *Geschichte des Barockstiles, des Rococo und des Classicismus*. Under Painting, CARL BRUN reviews MELANI, *Pittura italiana*, and MICHEL, *François Boucher*. J. E. W. describes three new engravings, and A. SCHRIKKER reviews HABERT-DYS, *Fantaisies décoratives* (pts. 1-7).—**NOTES.**—**CATALOGUE OF BOOK NOTICES.**—**BIBLIOGRAPHY.** ALLAN MARQUAND.

**REVUE ARCHÉOLOGIQUE. 1886. Sept.-Oct.**—G. GOZZADINI, *The archæological excavations and the sepulchral stelæ of Bologna* (4 plates). This paper begins with a summary of excavations in the province of Bologna, commencing with that at Villanova in 1853 which brought to light a necropolis of the first iron age whose name (Villanova) has been selected to typify this period and style. The author, followed in this by Helbig and Pigorini, considers this and other early necropoli to be Etruscan. After enumerating the numerous archaic and Etruscan bronzes and the pottery of the Villanova and Etruscan types, beginning with the rudest style and ending in an Attic elegance, the writer calls attention to a specialty of the necropolis of Felsina, the sepulchral stelæ, which have no parallel, either in the other parts of Etruria, or in Greece, or elsewhere. More than a hundred are already placed in the *Museo Civico*. These are usually of sandstone and ornamented on one or both sides with bas-reliefs arranged in horizontal bands and surrounded by a framework decorated with spirals. The favorite subjects are a warrior armed with sword and shield, and the departure of the soul for the lower world, represented either by the scene of separation or by a warrior in a chariot with winged horses. Nine only have inscriptions: one of these, the recently acquired monument of Vetius Claudius, is more particularly described. Its inscription reads: *mi vetus [k]atles suthi*.—M. DELOCHE, *Seals and Rings of the Merovingian Period* (cont.). XXVII. A so-called seal of King Sigebert II (638-56). From the initials S. R. this ring has been attributed by De Longpérier

to *S(igibertus) R(ex)*: from contemporary usage the initials should be read *S(ignum) R(\*\*\*\*)*, the ring belonging to some man whose name began with R. xxviii. Ring with the bezil made from a gold coin of Chlotar II (584-613). It is stamped *CHLOTARIVS REX*, more probably the second than the first king of that name. xxix. Seal-ring of Queen Bertilda (628-38). The inscription is read + *BERTILDIS REGINA*.—CLERMONT-GANNEAU, *Antiquities and inedited inscriptions from Palmyra* (fac-similes of inscriptions Nos. 2-15 and 1 fig.). Several inedited inscriptions are given, and a small glass object described which presents in relief the figure of a man and an inscription containing the name *בִּידָא*, *Bāida*, already known in Palmyrene epigraphy.—ROBERT MOWAT, *Note on an engraved stone serving as a seal*.—R. DE LA BLANCHÈRE, *History of Roman Epigraphy, from the notes of Léon Renier* (cont.). This second article contains brief notices of the Roman epigraphists of the xvi, xvii and xviii centuries, with more special mention of Gruter and Fabretti.—G. BAPST, *The Reliquary of Sainte Geneviève* (3 plates). This famous monument, destroyed under the Commune, has been wrongly attributed to S. Éloi, who merely decorated the ciborium: it was made by the goldsmith Bonnard in 1242. From xvii-century documents, which give its size and the subjects represented, it may now be reconstructed.—H. GAIDOZ, *A human sacrifice at Carthage*. The human sacrifice on launching a ship (*Valer. Max. ix, c. ii*) explained as a religious ceremony.—DIEULAFOY, *Excavations at Susa, season of 1885-86*. The Director's report, after describing the difficulties of dealing with the native population and of transporting the heavy bull-headed capital, begins a summary of his discoveries with an account of the enamelled brick frieze of the archers. These are taken to represent the dark-skinned Susian contingent of the royal guards, the Immortals of Herodotus. The excavations at the palace of Darius also furnished quantities of inscribed bricks ornamented with bas-reliefs of Chaldean and Assyrian motives. The excavations of the Apadāna of Artaxerxes revealed architectural ornament of Ionian character, and have led to a more complete knowledge of the structure than was gained by Loftus.—PAUL DU CHATELLIER, *Tumulus of Kerlan-en-Goulien* (Fristère). The Roman cinerary urn with its contents show it to have been the tomb of a lady, probably a native who availed herself of the advantages of Roman civilization without departing from the burial customs of her ancestors.—J. MÉNANT, *The Wolfe Expedition to Mesopotamia*.

Nov.-Dec.—HIPPOLYTE BAZIN, *The Artemis of Marseilles at the Museum of Avignon* (1 plate). A Roman copy of the archaic type of Artemis Diktynna, patroness of the Phokaian colony, in high relief on a marble stele.—DIEULAFOY, *Excavations at Susa, season of 1885-86* (cont.). The ancient Persian temple, the character of which has hitherto been unknown,

may now be reconstructed. It contained Græco-Asiatic features, a surrounding court, external altar, portico and similarly related cella, combined with the Assyrian characteristics of a high base and ramp of approach. Further light has been thrown also upon the fortifications of Susa, which appear to unite Græco-Phœnician forms with Babylonian dimensions.—R. DE LA BLANCHÈRE, *History of Roman Epigraphy*, from the notes of Léon Renier (cont.). An account of the work of Count Borghesi (1781–1860), founder of the modern science of Epigraphy. The publication of the *Corpus inscriptionum latinarum*.—AUGUSTE BAILLET, *Hittite seals of the collection of M. G. Schlumberger*. Decipherment of a few inscriptions.—GERMAIN BAPST, *The Tomb of Saint Denis*. Described from Saint Ouen's *Vita Sancti Eligii* in D'Achery's *Spicilegium*, tom. II, p. 88, livre I, ch. XXXII. The baldachino covering the tomb was decorated in gold and precious stones by Saint Éloi. The new tomb erected in the XII century by Suger contained nothing of Saint Éloi's work.—M. DELOCHE, *Seals and Rings of the Merovingian period* (cont.). XXX. A seal with two faces, found at Vitry (Pas-de-Calais). The inscriptions taken together read VOTA SETO MAG+NO, or MAO+NO,

implying that the owner was a devotee of Saint Magnus.—EUGÈNE MÜNTZ, *Ancient Monuments of Rome at the time of the Renaissance. New Researches* (cont.). Documents are here presented concerning the works undertaken by the Popes of the XV and early XVI century upon the walls and gates of Rome.—LOUIS DUVAU, *The Irish Epic, story of the pig of Mac Dáthó*. Translation of a fragment from the cycle of Conchobar and Cúchulainn, earliest of Irish epics; published in 1880 for the first time without translation by Windisch, *Irische Texte*, vol. I, p. 96–106.

1887, Jan.-Feb.—DIEULAFOY, *Excavations at Susa, Season of 1885–86* (cont.) (2 plates). A summary of the results of both campaigns shows the acquisition of the following objects:—fragments of the lion-frieze in enamelled faïence, 4 m. high by 9 m. long; of the frieze of the royal guards 4.60 m. by 10 m.; other fragments of friezes, enamelled and plain; a bicephalous capitol; fine collection of 302 seals and cylinders from early to late period; large number of Susian and Akhæmenid inscriptions; bronze coins of Susiana; statuettes in bronze, terracotta, marble and ivory; bronze door-coverings; many glass lachrymary vases; more than 500 objects of minor importance, lamps, urns, toilet utensils, etc.; Susian skeletons; besides plaster casts, photographic negatives (more than 1000) and a plan in relief of the tumulus and the excavations. Materials have been gathered for new studies upon the external ornamentation of Akhæmenid and Susian palaces; the origin and development of faïence in antiquity; the Apadâna of Artaxerxes Mnemon; ancient Oriental fortification; Susian engraved stones and coins; Akhæmenid religious architecture; the early black races

of Asia; and the myth of Memnon.—BERTHELOT, *Some metals and minerals from ancient Chaldæa*. The analysis of four tablets from Khorsabad shows one to have been of pure gold; another of pure silver; a third of bronze, containing tin 10.04, copper 85.25, oxygen, etc., 4.71; while the fourth was a crystallized carbonate of pure magnesia. The fragment of a vase from Telloh proved to be pure antimony, with only slight trace of iron; and a statuette of pure copper. The absence of tin in this statuette is noteworthy and is apparently an indication of great antiquity.—AUG. LEUGE, *The country-house of Armande Béjard at Meudon*.—PAUL TANNERY, *The names of the Attic months amongst the Byzantines*. It is here shown that for the purpose of translating the names of the Roman into Attic months in monuments of the XVI century the concordance given by Theodore Gaza is to be preferred.—ARY RENAN, *Letter to M. Perrot*.—R. CAGNAT, *The Phœnician necropolis of Vaga* (2 figs., 2 plates). At Béja in Tunisia, the site of the ancient Vaga, has been found a necropolis of more than 150 graves. They are of a peculiar rounded form, are arranged in groups and oriented. Beside human remains, they contained lamps, vases, and coins, but no jewelry.—M. DELOCHE, *Seals and Rings of the Merovingian period* (cont.). XXXI. Ring of Leodenus. A gold ring found in the bed of the Oise bears the inscription, + LEODENV<sup>VS</sup> VIV<sup>AN</sup> DO, *Leodenus vivat Deo* (for *in Deo*). Probably a gift to Leodenus in early part of the VII century. XXXII. Ring of Micaël. Gold ring, bearing the inscription, on one side of the bezil, MICAEL MECVM, on the other, VIVAS IN DEO. Probably the gift of a wife to her husband, or of a girl to her fiancé; the first instance known of the formula *vivas mecum in Deo*. XXXIII. Seal-ring, found near Amiens, bears a monogram, deciphered to be ΕΣΠΑΝΥΣ (ESPANVS). A martyr-saint named Espanus lived in Touraine in the IV or V century.—EUGÈNE MÜNTZ, *The ancient Monuments of Rome at the time of the Renaissance. New Researches* (cont.). Documents of the XV and XVI centuries referring to work done upon the walls, gates and bridges of Rome.—S. REINACH, *Chronique of the East*. A summary of archæological news from Greece and Asia Minor during the year 1886. Special attention is given to the acquisitions of the Museum at Athens; the results of the excavations at Epidauros; the controversy concerning the palace at Tiryns; recent discoveries in Kypros; Prof. Ramsay's tour in Asia Minor; and to the Myrina terracottas in the museums of Germany.

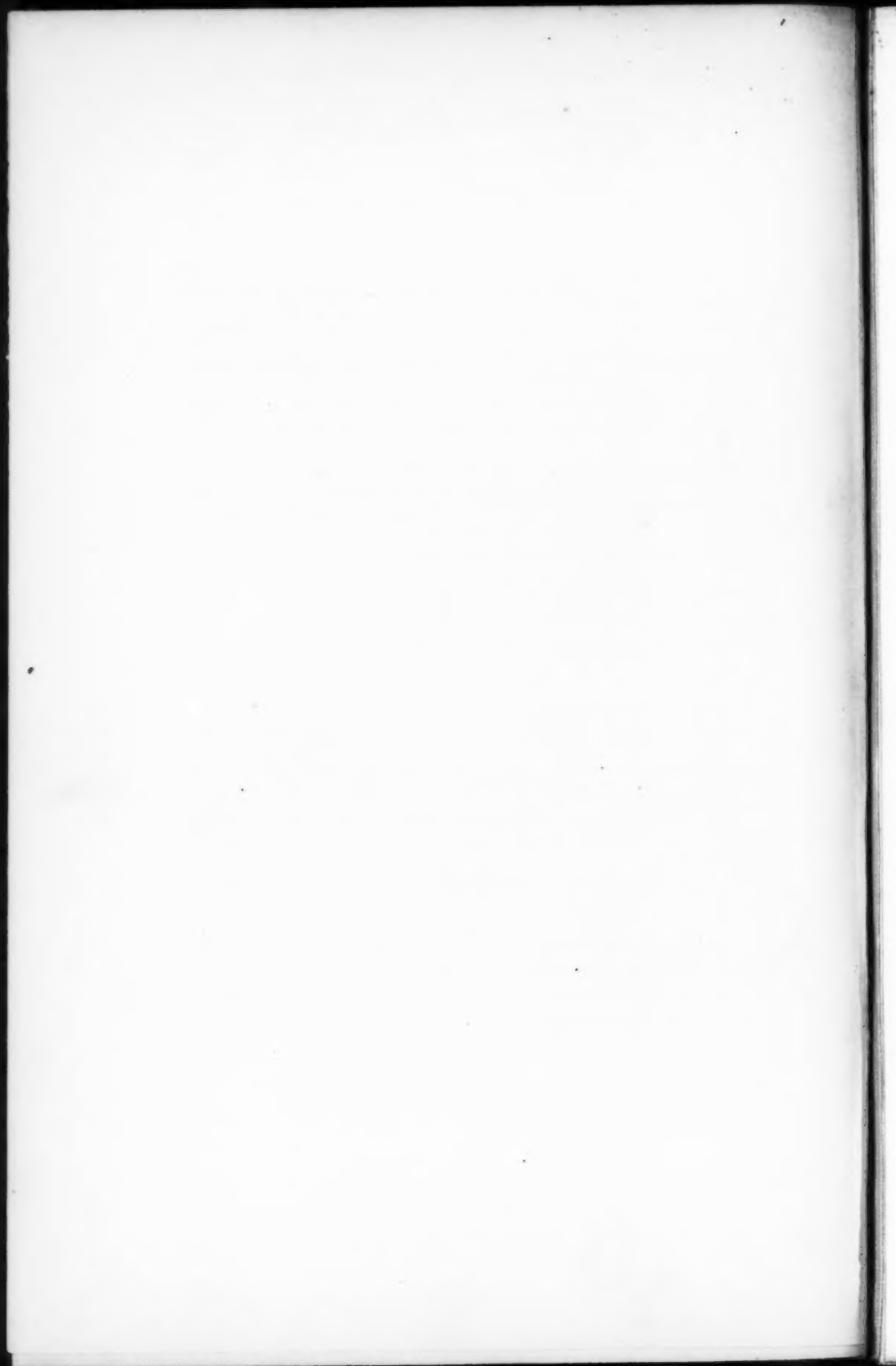
ALLAN MARQUAND.

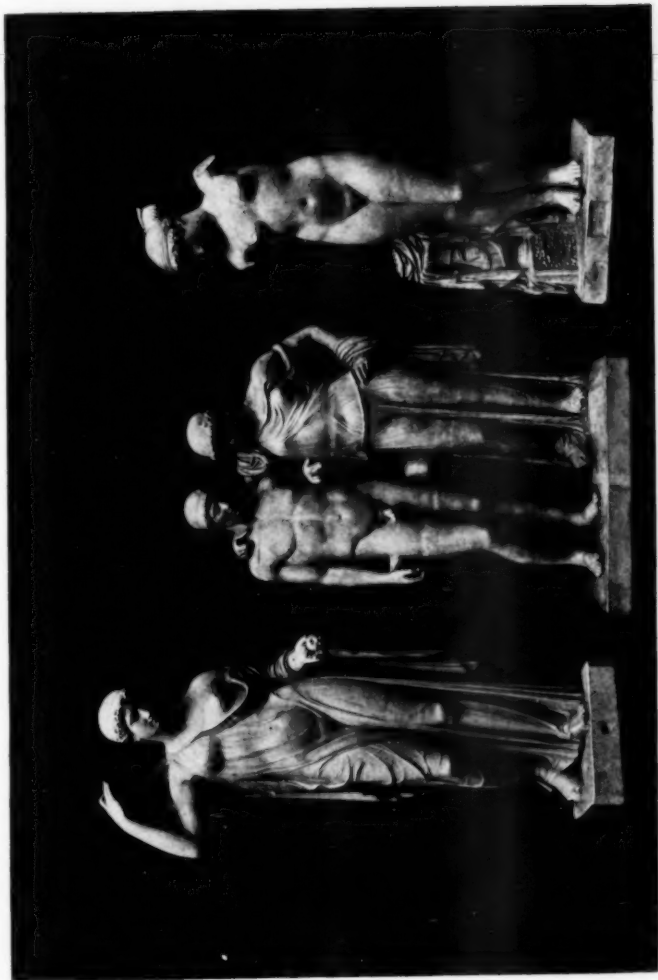


## BOOKS RECEIVED.

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- Atti della Società di Archeologia e Belle Arti per la provincia di Torino (1883-86).** 8vo, pp. 80. Torino, Paravia.
- Luca Beltrami.** Per la Facciata del Duomo di Milano. 4to, with plates. Parte prima: Le linee fondamentali, pp. 35. Parte seconda: Lo stile, pp. 38. Milano, 1887.
- Percy Gardner.** Catalogue of Greek Coins. Peloponnesus (excluding Corinth). [Vol. x of *A Catalogue of the Greek Coins in the British Museum*, edited by REGINALD STUART POOLE, LL. D.]. 8vo, pp. LXIV, 230; autotype plates I-XXXVII. London, 1887; Longmans, Quaritch, Asher, Trübner.
- Henri de Geymüller** (le baron). *Les Du Cerceau, leur vie et leur oeuvre, d'après de nouvelles recherches.* Ouvrage accompagné de 137 gravures dans le texte et de 4 planches hors texte, pour la majeure partie inédites. G. 4to, pp. x-348. Librairie de l'Art, Paris, J. Rouam, London, Gilbert Wood & Co.
- Barclay V. Head.** *Historia Numorum: a manual of Greek Numismatics.* R. 8vo, pp. LXXIX-808, with 400 figures and 5 alphabetical tables. Oxford, 1887, Clarendon Press.
- W. Helbig.** *Viaggio nell' Etruria e nell' Umbria; con appendice, Osservazioni sopra il kottabos* [estratto dal *Bullettino* dell' imp. Istituto archeologico germanico, vol. I]. R. 8vo, pp. 29. Roma, 1886, Tip. d. R. Accad. dei Lincei.
- F. X. Kraus.** *Christliche Archäologie* [saparatabdruck aus dem *Repertorium für Kunstwissenschaft*, X Band, 2 Heft]. 8vo, pp. 32. 1886.
- Orazio Marucchi.** *Nuova Descrizione della Casa delle Vestali e degli edifizi annessi, secondo il risultato dei più recenti scavi.* 8vo, pp. 87. Roma, 1887; Tipografia A. Befani.
- . *Le antiche e moderne trasformazioni di Roma* [estratto dalla *Nuova Antologia*, fasc. xv]. 8vo, pp. 77. Roma, 1886, Tipografia della Camera dei Deputati.
- . *La Guarnigione dell' antica Roma a proposito di una recente scoperta* [estratto dalla *Nuova Antologia*, fasc. vii]. 8vo, pp. 16. Roma, 1886; Tip. d. Cam. d. Dep.
- P. G. Molmenti.** *Delendae Venetiae* [estratto dalla *Nuova Antologia*, Serie III, vol. vii, fasc. 3]. 8vo, pp. 18. Roma, 1887; Tip. d. cam. d. Dep.
- Carl Paull.** *Eine Vorgriechische Inschrift von Lemnos.* 8vo, pp. 81. Leipzig, 1886; J. A. Barth; 4 marks.
- G. B. de Rossi.** *La Basilica di S. Stefano Rotondo, il monastero di S. Erasmo, e la Casa dei Valerii sul Celio* [estratto dal periodico *Studi e documenti di storia e diritto*, anno VII, 1886]. 4to, pp. 29. Roma, 1886; Tipografia Vaticana.





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1. VENUS GENETRIX, LOUVRE, PARIS.
2. ORESTES AND ELEKTRA, MUSEUM, NAPLES.
3. VENUS OF THE ESQUILINE, CAPITOLINE MUSEUM, ROME.





No. 1.



No. 2.



No. 3.



No. 4.



No. 5.

FORGERIES OF BABYLONIAN TABLETS AND STATUETTE.

Θ ΟΧΣΕΝΤΕΙΒΟΛΕΙΚΑΙΤΟΙΔΕΜΟΙΠΑΙ  
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ΚΛΕΡΤΗ



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ΤΗΕ



FIG. 1.—British Museum: Material not specified.



FIG. 2.—Cabinet Royal, Louvre.

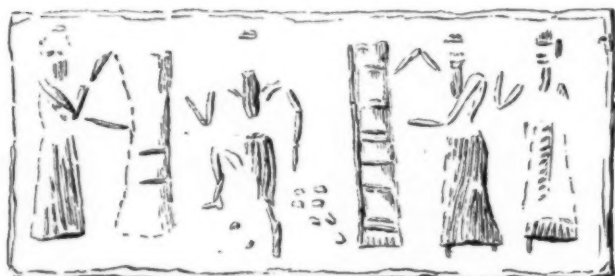


FIG. 4.—Collection de Clercq: Basalt.



FIG. 5.—The Louvre.

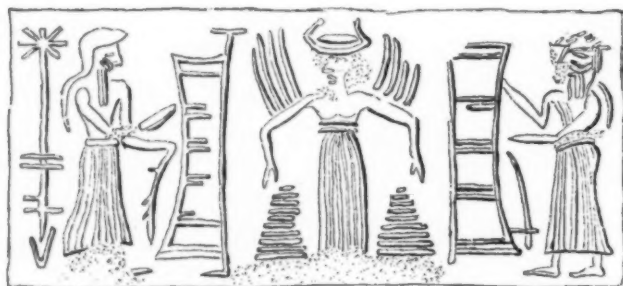


FIG. 6.—Collection de Palu: Serpentine.



FIG. 7.—British Museum.

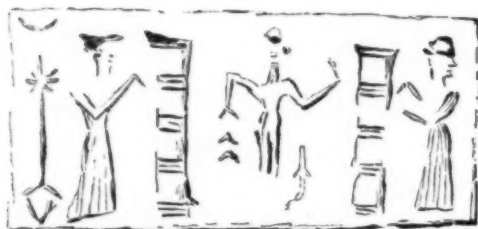


FIG. 10.—Collection of W. H. Ward: Basalt.

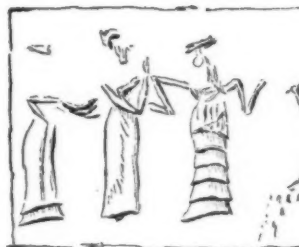
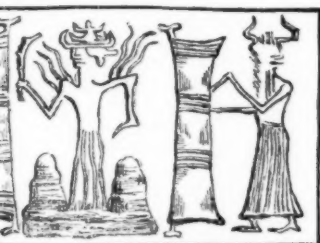


FIG. 13.—Collection de Clercq.



*Cabinet Royal, La Haye: Green jasper.*



*The Louvre: Green jasper.*



*British Museum: Serpentine.*



*Collection de Clercq: Brown jasper.*

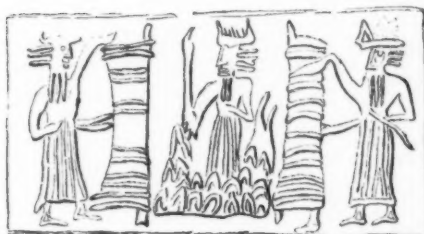
IS REPRESENTING THE RISING SUN.



*FIG. 3.—The Louvre: "Green marble" (Serpentine?).*



*FIG. 8.—Cabinet Royal, La Haye: Basalt.*



*FIG. 9.—British Museum: Basalt.*



*FIG. 11.—The Louvre: "Green marble" (Serpentine?) unfinished.*



*FIG. 12.—Collection of W. H. Ward: Sienite.*





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ORIENTAL SEAL-CYLINDERS.

- 1.—Oriental Seal; Metrop. Museum, N. York.
- 2.—Assyrian (?) Seal; Metrop. Museum, N. York.
- 3.—Syrian Seal; Metrop. Museum, N. York.
- 4.—Assyrian Seal; Bibliothèque Nationale, Paris.







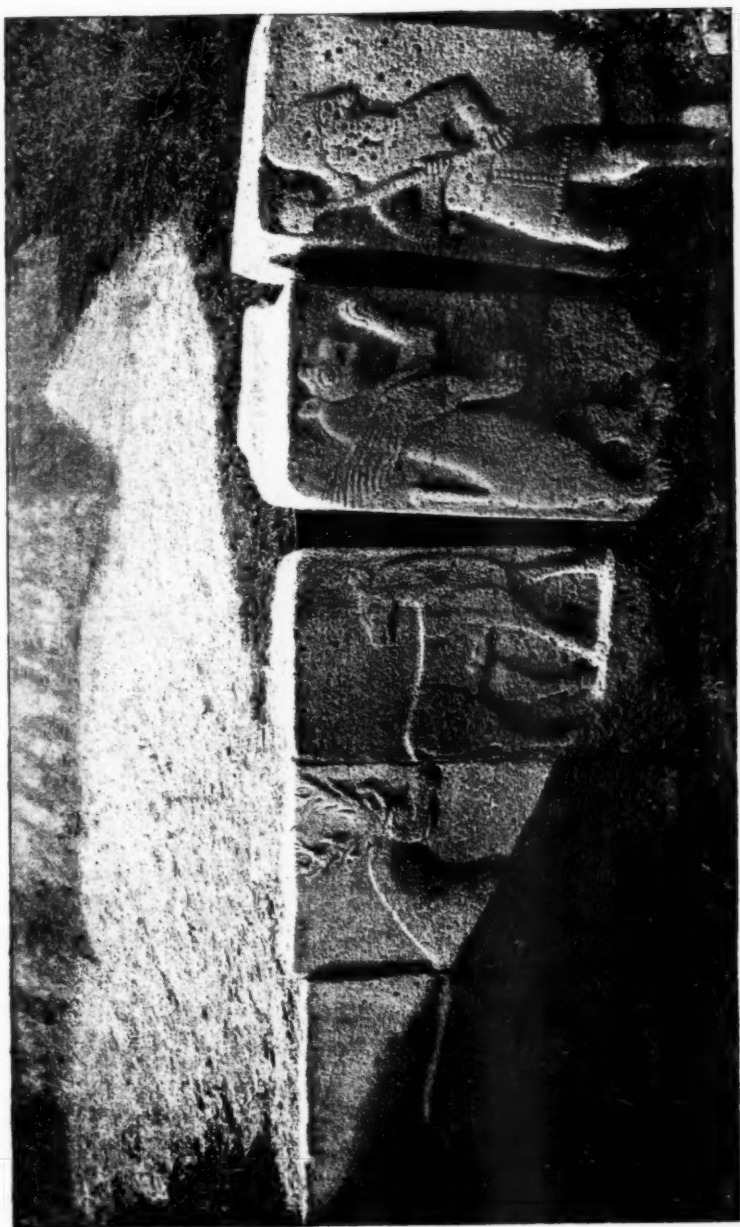
HITTITE SCULPTURES NEAR SINDJIRLI.





HITTITE SCULPTURES NEAR SINDIRLI.





HITTITE SCULPTURES NEAR SINDJIRLI.







HITTITE SCULPTURES NEAR SINDJIRLI.





HITTITE SCULPTURES NEAR SINCIRLI.







*D'Arles, pers.  
leg. Monroog.*

*Desbournes, lith.*

ENAMELLED FRIEZE FROM THE PALACE AT SUSA:





*Ing. Monroq.*

*Dambourges, lith.*

THE ARCHERS OF THE ROYAL GUARD.